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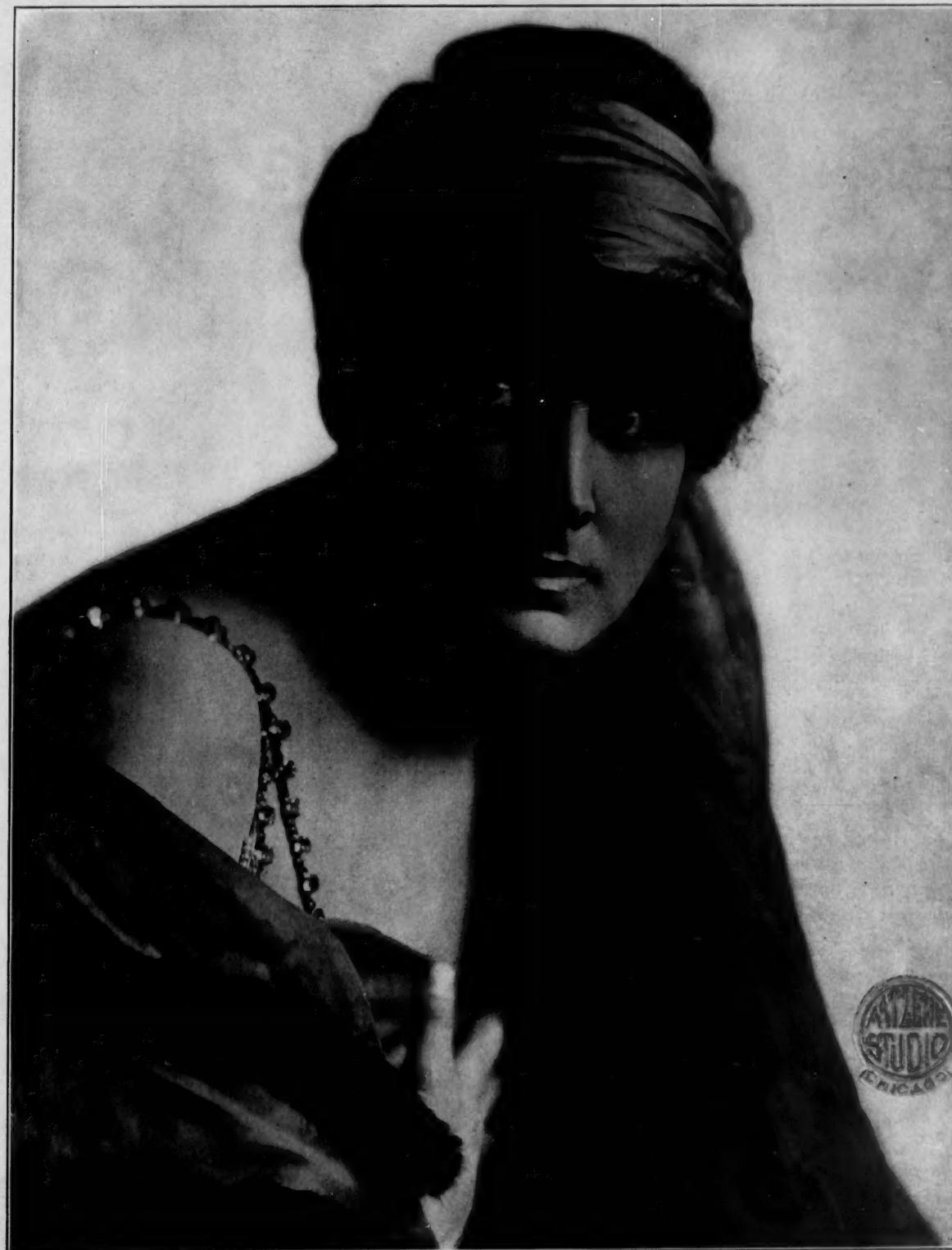
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MUSICAL COURIER

NEW YORK, THURSDAY,
April 19, 1917.

BIENNIAL OF THE N. F. M. C. OPENS IN BIRMINGHAM, ALA.

New Works Heard—Community Singing Introduced—
Over 400 Music Clubs Represented—Carrie
Bridewell and Frederick Gunster Open
Concert Series—Next Biennial
Probably in New York

(By Telegraph)

Birmingham, Ala., April 17, 1917.

To the Musical Courier:

A day of music featured the Sunday beginning of the N. F. M. C. Convention and Biennial. Special programs were held in the churches morning and evening, given by visiting artists. Mrs. William Middleschulte played the prize organ composition, "The Quest of Orpheus," by Harvey B. Gaul, at two capacity concerts. There were joint audiences of over five thousand. Tali Esen Morgan led the first community chorus ever appearing in Birmingham, assisted by Robert Lawrence, local director. Over ten thousand took part in the singing. Great enthusiasm manifested. One local Sunday feature was the jubilee singing by a negro chorus. Biennial Board, visiting musicians and large audience were deeply interested in the negro melodies.

Twenty-two of the National Board are here now. Every State and over four hundred music clubs are represented. Many social entertainments are being given for visitors. Monday evening the Convention was welcomed by Mrs. Charles B. Henderson (wife of the Governor) on behalf of the State, and Mrs. Houston Davis, president of the Local Biennial Board and president of the Birmingham Music Study Club. Response was given by Mrs. Albert J. Ochsner, president of the National Board.

The opening concert was by Frederick Gunster and Carrie Bridewell. Both were in splendid voice and received a great ovation with many encores. F. H. Cheesewright was the official accompanist. Among the musicians who have arrived are Dr. and Mrs. Stillman-Kelly, Ralph E. Lyford, Frank S. Ward, Carrie Bridewell, Marie Stapleton Murray, Sylvie Sinding, Otto Metzner, Frederick Gunster, Mrs. Middleschulte, Tali Esen Morgan, Thuel Burnham. The State Convention also is in session. Mrs. Victor Hanson was re-elected State president, but declined the honor. During her incumbency Alabama has added twenty-one music clubs, giving this State a total of thirty organized clubs.

The Biennial Convention has been responsible for the phenomenal musical growth in Alabama and the South. New York seems to be leading as the next place for the Biennial meeting. The weather conditions are ideal here.

G. J. W.

The Eleventh Bach Festival at Bethlehem

The eleventh Bach festival, Bethlehem, Pa., will be held at Lehigh University in that city on Friday and Saturday, June 1 and 2. Under the baton of Dr. J. Fred Wolle, conductor of the Bethlehem Bach Choir, three cantatas and a motet will be sung at the four o'clock session on June 1 and four cantatas at the evening session. On June 2 the great Mass in B minor will be sung, part one at two o'clock in the afternoon and part two at five o'clock.

The chorus will include the three hundred singers who took part in the anniversary program of the New York Philharmonic Society in Carnegie Hall, New York City, on January 20. This trip, which marked the first time the Bach Choir has sung outside of Bethlehem, was made possible by the generosity of Charles M. Schwab, the largest guarantor of the Bach festivals.

Chalmers for the Metropolitan

In the fall of 1916, before the opening of the Metropolitan Opera, there was a report spread to the effect that Thomas Chalmers, the young American baritone, had been engaged for the Metropolitan company. This proved to be false, but the MUSICAL COURIER understands on good authority that the engagement of Mr. Chalmers for the Metropolitan company beginning with the season 1917-18 is now an accomplished fact, though official announcement of the same has not yet been made.

Remarkable List of Artists at Concert for Naval Recruiting Benefit

At the Metropolitan Opera House, Sunday evening, April 20, there will be a grand Naval Night concert, under the direction of Daniel Mayer, in aid of the funds of the Woman's Auxiliary Committee of Navy Recruiting in direct co-operation with the United States Navy.

Among the artists who already have promised to appear are: Singers—American: Louise Homer, contralto, Metropolitan Opera Company; Marcelline van Dresser, soprano, Chicago Opera Association; Florence Easton, soprano, Chicago Opera Association; Florence Macbeth, soprano, Chicago Opera Association; Clarence Whitehill, basso, Metropolitan Opera Company; Francis MacLennan, tenor, Chicago Opera Association. British: Amy Castles, Australian prima donna. Belgian: Auguste Boulez, Royal Opera de La Monnaie, Brussels. Italian: Signor Crimi, tenor, Chicago Opera Association. Russian: Leone Zino-

vieri, tenor, Petrograd opera. Piano—Russian: Mischa Levitzki, and cello, Belgian, Maurice Dambois.

There will be an orchestra of seventy-five men with Walter H. Rothwell conducting. Other features will be the appearance of Julia Marlowe and E. H. Sothern, the Marine Band of the Navy Yard and sailors of the United States Navy in drill. Some of the diplomats assembling now at Washington are expected to be present.

DONIZETTI LOSES

A decision has been handed down in the Paris courts in the suit of Gaetano Donizetti, grand nephew of the composer, brought against M. Gheusi and the brothers Isola, directors of the Opéra-Comique, Paris, claiming that he was proprietor of certain rights in his great uncle's opera, "The Daughter of the Regiment," by virtue of which he forbade its performance at the Opéra-Comique.

The court held that, as the Opéra-Comique had habitually performed the work in its regular repertoire for sixty years past the present directors had acted in perfect good faith in continuing to do so and that its performance could properly be forbidden only by united action by the co-proprietors of all the rights of every sort in the work.

Chicago Opera for New York

Cleofonte Campanini, general director of the Chicago Opera Association, announces a four weeks' season of grand opera in New York by his organization, commencing some time during the month of January, 1918. The repertoire will consist of French and Italian operas.

Maestro Campanini stated further that later announcements as to the exact opening date in New York, the list of operas, artists, etc., as well as information relative to the subscription, would be forthcoming in the very near future.

New American Opera, "The Legend," by Breil

The Los Angeles Graphic of April 7 reports that Joseph Carl Breil, of Los Angeles, has completed the score of a new opera, "The Legend." It will be placed in rehearsal about April 15 and will be given in Los Angeles the first week in May. Constance Balfour, Menotti Frascona, Georgiana Strauss and Henri de la Plate will be in the cast. Charlotte Joy will head the ballet. The composer is to conduct.

Grainger's "The Warriors" for Norfolk, Conn., Festival

Percy Grainger's new orchestral work, "The Warriors," will have its first performance at the coming Norfolk, Conn., Festival, June 7, Grainger himself conducting. "The Merry Wedding" cantata, by Percy Grainger, will be performed by the Harmonic Club in Cleveland, Ohio, April 26, and at Evanston, Ill., Festival June 2.

Soloist Chosen for Portland

Auditorium Dedication

The work on the huge new auditorium at Portland, Ore., has now progressed to such a state that announcement can be made that the festival in honor of its completion will be held early in July. The following soloists have already been engaged: Edith Mason, soprano, of the Metropolitan Opera Company; Mary Jordan, contralto; Theo Karle, tenor, and Louis Graveure, baritone.

Carpi to Remain Here

Fernando Carpi, the excellent light lyric tenor of the Metropolitan Opera, has been re-engaged for that institution. His latest performance here was that of Almaviva in "Barber of Seville" a week ago, and he created a pronounced impression with his flexible, well controlled voice, and his polished, genial acting.

Portland (Ore.) Saengerfest Canceled

It is announced that the Pacific Coast Saengerfest, the biennial German song festival, which was to have been held at Portland, Ore., the coming summer, has been canceled because of the present political conditions.

Sutros Under Mayer Management

Rose and Ottolie Sutro, the well known pianists, now are under the management of Daniel Mayer, Times Building, New York. A very busy 1917-18 season is being booked for these splendid artists, who will give recitals on two pianos.

The Lindsborg, Kan., Festival

The annual Lindsborg (Kan.) Music Festival, which took place April 1 to 8, scored its usual success from every standpoint. A full account of it, with numerous photographs, will appear in next week's MUSICAL COURIER.

LET NATIVE COMPOSERS WRITE OPÉRA COMIQUE

Albert Reiss Willing to Produce Such Works by Americans—His Plans and Promises

The organization which will present opéra comique in English in New York next month, under the artistic directorship of Albert Reiss, is made up as follows: Conductors, Artur Bodanzky, Joseph Bamboeschek, Paul Eisler and Sam Franko; chorus master, Leo Braun; stage director, Jacques Coind; sopranos, Florence Macbeth, Florence Easton-MacLennan, Mabel Garrison, Lucy Gates, Idelle Patterson, and Greta Torpadie; mezzo-sopranos and contraltos, Harriet Behnee, Marie van Esser, Kathleen Howard, and Lila Robeson; tenors, Rafael Diaz, George Hamlin, and Albert Reiss; baritones and bassos, David Bispham, Thomas Chalmers, Carl Formes, and Percy Heimus.

Albert Reiss has given out a statement of his present and his future plans, which will interest American musicians exceedingly, especially American composers. Mr. Reiss says:

There is only one element missing, which our ambitions hope to include later, and that is the presence of the American composer.

In the largest sense, the man we are after is the American musician. It has always seemed to me that the much desired lack of a great American composer is due largely to the fact that the talented musicians in this country who have the latent impulse to compose great operas—and there are such men, many of them, here—usually attempt grandeur at the very outset of their careers.

The result is almost certain to be a weaker Somebody Else's Opera which is altogether unworthy of the talents of the American who has written it. Nor is this altogether the composer's fault. If he is determined to write good music, there is practically no field now open to him except that which demands that he be compared at the very outset of his career to the great musical geniuses of all time.

Now of all our hopes for the future, there is none which holds a higher place in our hearts than the hope that we may supply that missing step on which the American composer may set his foot. It is our fondest dream that we may soon be able to produce an opera by a native composer, which will be joyful, of a high musical standard, spontaneous, and above all, characteristicly American.

In the meantime we have an almost limitless source of supply to draw from. The short operas of Mozart, Gluck, Dalayrac, Grétry, Monstey, Lortzing, Pergolesi, Donizetti and many others are practically unknown here, and are characterized by the very qualities of which we are in search. If the American composer doesn't appear immediately, there is still plenty to do which will be novel, entertaining and of musical value. But for all that, the American cannot come too soon to please us.

Paterson's Fifteenth Music Festival

This month, Paterson, N. J., celebrates its fifteenth year as a music festival center, the concerts being given on Tuesday and Wednesday evenings, April 24 and 25, in the Fifth Regiment armory, under the direction of C. Mortimer Wiske. Tuesday evening will be known as "McCormack Night," for on that occasion the celebrated Irish tenor will be the leading attraction. Mr. McCormack's program numbers will include an aria by Mozart, a group of Irish folksongs, "The Bitterness of Love" (Dunn), "Your Eyes" (Schneider), "The Old Refrain" (Kreisler) and "Her Portrait" (Melvin). On the program Donald McBeath will play violin solos and the chorus will sing "Matilda, Lovely Maiden" (Lassus), "The Boatman's Good Night" (Schirra), "O Italia" (Donizetti) and Fanning's "The Miller's Wooing." The Metropolitan Orchestra, which will assist, will play the "Rubzahl" overture by Flotow and Flieg's "Dance Espagnole." The next evening will be "Jubilee Night," the soloists being Margaret Abbott, contralto; Dora Becker, violinist; Gertrude Fozard, soprano; Barbara Bourhill, soprano, and Stetson Humphries, baritone. The program for the second evening will contain the following numbers:

"Stars and Stripes" (Sousa), new National Hymn by a Patersonian, romance and finale (Wieniawski), contralto aria, "Mon Coeur se prise" (Thomas), soprano aria from "Cavalleria Rusticana" (Mascagni), "Phaudrig Crohoore" (Stanford), male chorus, "Orpheus Club, soprano aria from "Madame Butterfly" (Puccini), "The Lost Chord" (Sullivan), violin solos: "Pierrot cui" (Tirindelli), "Viennese Song" (Kreisler), "North Wind" (Cecil Burleigh); contralto solos: "Ein solcher ist mein Freund" (Wolf), "Mon Coeur chant" (Chaminate), "Summertime" (Ward Stephens); solo and chorus, "Inflammatus" (Rossini).

Copyright Agreement With New Zealand

The Copyright Office of the Library of Congress gives notice that, by an order in council of the Governor of New Zealand, effective December 1, 1916, and a proclamation by the President of the United States, dated February 9, 1917, a copyright agreement was entered into between the government of New Zealand and that of the United States by which the works of the citizens of either country will be protected in the other. Any one interested in the details of the agreement can obtain a copy of the Order in Council and Proclamation by writing to the Library of Congress, Copyright Office, for Information Circular 56.

Summer Opera for London

The famous and venerable Carlo Rosa Opera Company had nearly completed arrangements for presenting opera this coming summer at the Covent Garden Theater, London, which has been without opera since the beginning of the war, but negotiations were interrupted by the Government commandeering the house for some other purpose. It is likely, however, that the Carlo Rosa Company will play in some other London theater.

NEW YORK AND BOSTON ONCE
MORE PAY TRIBUTE TO THE
FINE ART OF

EDDY BROWN



The receipts of the violinist's Carnegie Hall farewell were over \$3,000 (attested boxoffice statement on record). Throughout the country he has added steadily to his fame and popularity.

A Few Striking Press Comments

"Sense, dash, vigor, emotional feeling and an admirable technique."—H. E. Krehbiel in *New York Tribune*.

"Excellent resources in taste and technique."—W. J. Henderson in *New York Sun*.

"His good tone and his musicianship are unmistakable."—Sylvester Rawling in *New York Evening World*.

"His equipment might well be the envy of many a more mature artist."—Sig-mund Spaeth in *New York Evening Mail*.

"Clarity of tone and incisive style."—*Boston Globe*.

"His playing is manly, round and artistic."—*Boston Herald*.

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MARIE B. TIFFANY.

Marie Tiffany's Superb Evening Wrap

Marie Tiffany, soprano of the Metropolitan Opera Company, is shown in the accompanying photograph wearing the superb evening wrap which was specially designed and created for this singer by Mme. Tafel. Only a woman of Miss Tiffany's majestic bearing could successfully carry the voluptuous lines of this creation of emerald satin and silver

brocade. A broad collar and cuffs of ermine fur enhance the beauty of the general effect. When the cuffs are drawn together they form a good sized muff, which in time of need does away with the bother of a regular muff. The wrap is lined with a very delicate shade of orange chiffon, pleated at the edges. The color scheme is unusually attractive and particularly stunning when worn by Miss Tiffany, whose blond type is in direct contract to the vivid coloring of the wrap itself.

S. C. Yon at St. Vincent Ferrer Church, New York

The music of Good Friday and Easter at St. Vincent Ferrer Roman Catholic Church, New York City, this year has been of unusual interest. The new organist and choir-master, S. Constantino Yon, was given the opportunity of using a big orchestra, and the results have been most satisfactory in all particulars. For Good Friday at the three hours' Agony service the following music was sung by a male double quartet: "My Redeemer," Buck; "O Bone Jesu," Palestina; "Crucifix," Fauré; "Pie Jesu," Palestina; "The Lord Is My Shepherd," Kochat; "Adoramus te," Palestina.

A choir of twenty-five mixed voices, mostly pupils of Mr. Yon, performed the "Seven Last Words," by Dubois, with orchestral accompaniment from the New York Symphony Society. The soloists were Olive Carey Owens, soprano; Elsa Poehlman, contralto, and Robert Woods, baritone, all pupils of Mr. Yon, who did splendid work. The tenor was R. Rotendo, soloist of the church, who did his part very well. The work of the chorus and orchestra under the direction of Mr. Yon was all that could be desired.

At the end of this service the andante from the concerto for oboe and orchestra (Pietro A. Yon) was played with great effect.

Among the pupils of Mr. Yon who sang in the chorus are the following: Silvia Coari, Emilia d'Everastique, Emelita Ross, Agnes Noonan, Katharine O'Connell, Madaline O'Connor, Dorine Eslick, Agnes Seaberg, Margaret Nelson, sopranos; Rosalie Madden, Julia V. Grilli, Mrs. H. Mitchell, altos; D. McGillveray, tenor, and J. Guerin, basso. On Easter Sunday the new boy choir of forty voices,

together with the regular sextet of men and orchestra of eighteen pieces, rendered the "Messa Melodica," by P. A. Yon; offertory, "Terra Tremuit," by Mitterer; introit and communion, Gregorian; postlude, march, orchestra and organ, by Bourch.

The service was impressive and artistic. The new choir sang with fervor and devotion, and the orchestra was most admirably conducted by S. C. Yon.

Karl and Gosnell With Bronx Symphony Orchestra

The eleventh subscription concert of the Bronx Symphony Society, Harry F. Werle, conductor, occurred at the Morris High School, New York, on Wednesday evening, April 11.

The soloists for the occasion were Gertrude Karl, mezzo-contralto, and Vivian Gosnell, bass-baritone. Both these artists were in good voice, and their excellent singing evoked delighted and prolonged applause. Miss Karl was heard to advantage in a group which included "Morning Hymn" (Georg Henschel), "Ditjatko," in Russian (Paschalowa), "Irish Weather" (Margaret Hoburg), and a song by Alice Shaw. Mr. Gosnell's contributions to the program were equally worthy of praise, including the recitative and aria, "Hear Me, Ye Winds and Waves" (Handel), "Go to Bed, Sweet Muse" (Robert Jones), "Song from Omar Khayyam" (Victor Harris) and "Invictus" (Huhn). Both artists were encored. Miss Karl singing "I Know a Lovely Garden" and Mr. Gosnell "Drink to Me Only With Thine Eyes."

LAMBERT MURPHY

In Performance of the Bach St. Matthew Passion Music with the New York Oratorio Society, Carnegie Hall, April 5, 1917. The most difficult tenor role in Oratorio.



© Aimé Dupont, N. Y.

Of the solo artists, first honors went to Lambert Murphy for his superb singing of the tenor part. The warmth of his voice, the clarity of his diction, the fineness of his phrasing and his knowledge of the style of the work were beyond praise. It is rare today to hear such singing as Mr. Murphy accomplished last night.—New York Tribune, Friday, April 6, 1917.

Of the solo quintet the heroes last evening were Lambert Murphy and Reinald Werrenrath. Mr. Murphy, in the exceedingly difficult part of the narrator, proved again that oratorio is his most grateful field, in fact a field in which few tenors can any longer be compared with him—Evening Mail, April 6, 1917.

Lambert Murphy, who had the arduous task of the evangelist's narrative, declaimed it in a manner simply admirable, with a diction that left nothing to conjecture, with a rapidity and naturalness of utterance that belong to such a narrative, putting emotional expression only where emotion charges the text, and then with sincerity and directness.—The New York Times, Friday, April 6, 1917.

All of these singers commanded admiration, but especially Messrs. Murphy and Werrenrath. The former's delivery of the difficult recitatives of the narrator was masterly in its control of tone and its clarity of enunciation, and Mr. Werrenrath brought to the words of Jesus profound feeling as well as noble repose of style.—The Sun, Friday, April 6, 1917.

Lambert Murphy did almost miraculously well the difficult part of the narrator.—N. Y. Evening Post, April 6, 1917.

Reinald Werrenrath and Lambert Murphy did the best singing of the soloists.—N. Y. World, April 6, 1917.

Lambert Murphy as the narrator delivered the recitatives in lovely voice and with fine diction.—N. Y. Evening World, April 6, 1917.

Management: Wolfsohn Musical Bureau, 1 West 34th St., New York

CHICKERING PIANO USED

**SEASON'S THIRD CONCERT
BY RUBINSTEIN CLUB**

Chorus and Orchestra, Conducted by William Rogers Chapman, Do Splendid Work—Nina Morgana, Soloist

It was altogether fitting that the third private concert of the season, given by the New York Rubinstein Club, Mrs. William Rogers Chapman, president, should be opened with the singing of the "Battle Hymn of the Republic" and "America." Choral, audience and orchestra united to swell a patriotic chorus which made every loyal American heart beat a little faster. And this same thrill was repeated, perhaps with even more effect, at the close when, the orchestra having played Victor Herbert's "American Fantasy," the audience rose and joined in singing "The Star Spangled Banner." Nor was patriotism the only sensation which animated the large audience, which crowded the grand ballroom of the Waldorf-Astoria, New York, on Tuesday evening, April 10, for the splendid work of this famous choral body evoked wholehearted ad-

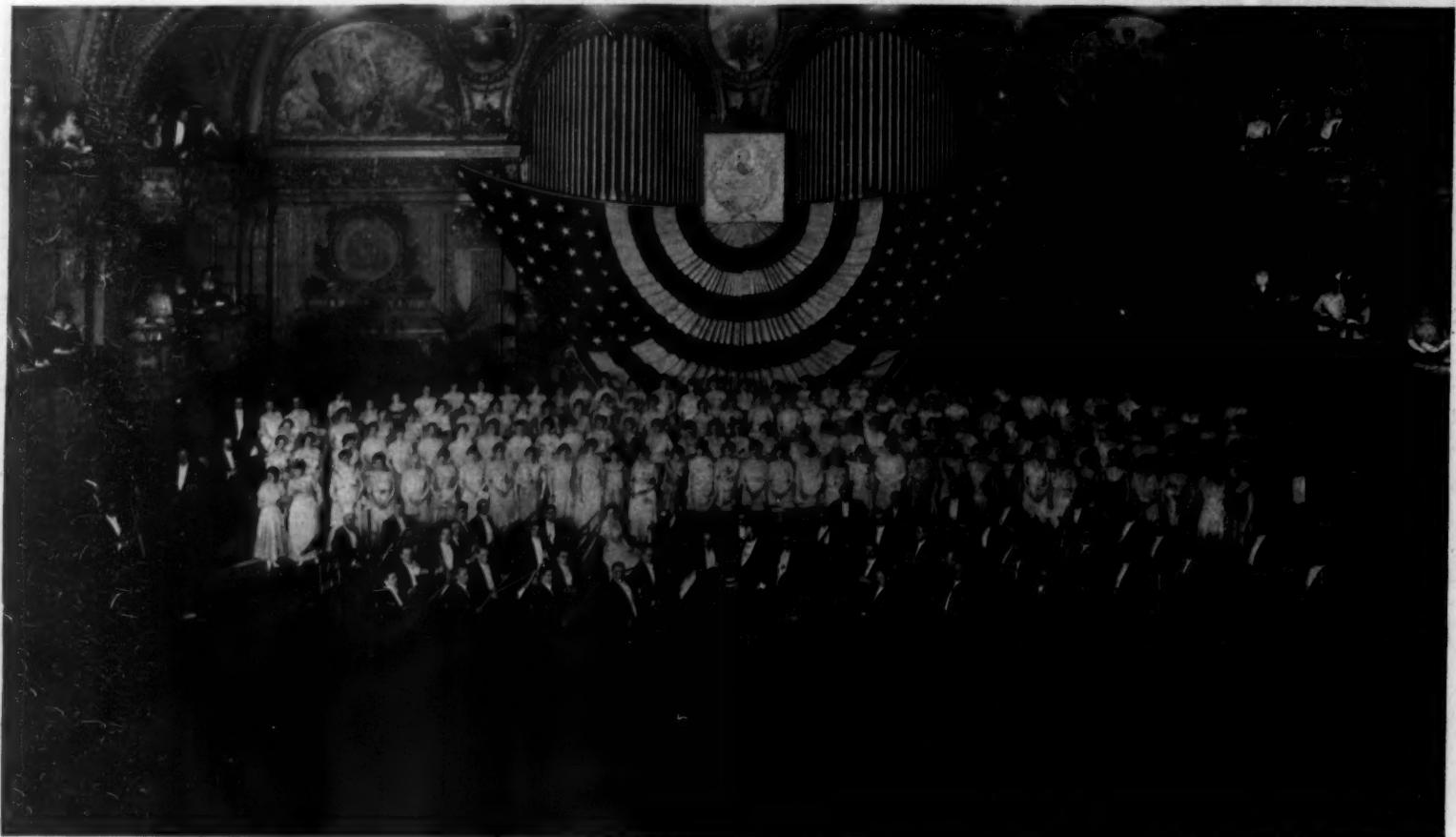
audience insisted upon more. The program numbers for the orchestra were the overture to "Mignon" (Thomas), the "Dance of the Hours" from "La Gioconda" (Ponchielli), the "Meditation," from "Thaïs" (Massenet), an entr'acte valse by Josef Hellmesberger and the Herbert composition.

And then as if to show his versatility, Conductor Chapman led the choral numbers with equal success. Among those numbers which call for special comment was "Nocturne" of Mary Helen Brown. This work, dedicated to the Rubinstein Club, was sung for the first time on this occasion. It proved to be a work of genuine merit, replete with the mysterious beauty of the night, into which the choral forces infused much charm. The solo of Florence Anderson Otis, soprano, was worthy of particular commendation. Mrs. Otis possesses a voice of rare beauty and sweetness, which she uses with excellent judgment. Another number which was marked "first time" was Tchaikowsky's "Ye Who the Longing Know," which had been arranged by Mary Helen Brown. The third number, so designated, was William Lester's "The Tale of the Bell," in which the incidental solos were by Suzanne Zimmerman, Mary McKinney and

Grieg's "To the Spring," arranged by Herman Spielert; "June Rhapsody" (Mabel W. Daniels), "Sleepy, Sleepy, Sleep" (Mrs. J. Melrose Scales), and Bachmann's "Les Sylphes."

Nina Morgana, coloratura soprano, was the soloist presented by the club, and the unqualified success which was hers proved the wisdom of Conductor Chapman's selection. Her program numbers were the "Caro Nome" from Verdi's "Rigoletto" and the "Mireille" waltz from Gounod's "Mireille." So delighted was the audience that she was recalled again and again and called upon for several encores. Miss Morgana is not a stranger to the Rubinstein Club, and since her last appearance with this organization her art has broadened and her voice has gained in beauty and strength in a truly remarkable manner.

Assisting the choral at the piano was Alice M. Shaw, whose work is worthy of the highest praise. Playing without notes and with her eyes fixed on the face of the conductor in order that she may interpret his slightest wish, Miss Shaw's accompaniments are musically, replete with a distinct and thoroughly enjoyable charm. The other assisting artist was Louis R. Dressler, whose work at the



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THE NEW YORK RUBINSTEIN CLUB CHORAL,
William Rogers Chapman, conductor.

miration. Mr. Chapman's ability as a chorus and orchestra conductor is no new story, but each occasion presents some fresh and surprising evidence of his unusual gifts in this direction. And this occasion differed in no way from other concerts in this respect. For one thing, the augmented orchestra was made up of members of the New York Philharmonic Society, and in spite of the fact that there had been only one rehearsal, Conductor Chapman directed the orchestral numbers in such a masterly manner and with so much interpretative breadth that the large

Mrs. W. F. Keefe. Three choral works were sung by special request. These were Sullivan's "The Lost Chord" and two songs by Josephine Sherwood, "The Song of the Dinah Dolls" and "Little Pappoose." The audience signified its appreciation for the gratification of its wishes by prolonged and enthusiastic applause. In connection with the Sullivan work, a novel effect was produced by means of lowering the lights during the first part of the work and turning them on again when the theme begins its triumphant strain. The remaining choral numbers were

organ has been a feature of these concerts for many seasons.

At the close of the concert a reception was held in the foyer, after which many of the guests enjoyed the supper dances in the Empire and Rose rooms.

Next Saturday afternoon, April 21, the last musicale of the season will take place in the Astor Gallery. The soloists will be Virginia Root, soprano; Duncan Robertson, baritone; Irma Williams, violinist, and Helena Tardivel, pianist.

**SPECTACULAR OUTDOOR "AIDA"
TO BE GIVEN IN ST. LOUIS**

Early June Will See Mammoth Production in Specially Built Municipal Theater—Guy Golterman's Plans

A new outdoor open air Municipal Theater in Forest Park, St. Louis, the National Convention of the Associated Advertising Clubs of the World, and a series of most spectacular al fresco "Aida" productions constitute a rare combination of attractions which will hold full sway in St. Louis during the week of June 3.

In attendance at the Convention there will be from eight to ten thousand of the ablest and most brilliant business men of the country. The question of entertaining the Convention visitors in a manner properly reflecting the culture, tradition, size and wealth of St. Louis presented itself and was quickly solved by the suggestion of Guy Golterman, the brilliant attorney, whose interest in grand opera in the West is well known, that an open air performance of "Aida" be given.

At a conference held a few days ago in St. Louis between Mayor Henry W. Kiel, Park Commissioner Nelson Cuniff, the Convention Board of the Advertising Clubs and Mr. Golterman, it was decided to make the occasion a truly gala one by building a permanent open air Municipal Theater in Forest Park on the natural setting used last summer for Shakespearean drama. Within a day the funds necessary for building the theater were avail-

able and the following day fifty horse teams, motor driven plows and two hundred graders began the work of grading the hill which will be entirely covered with concrete terraces upon which folding chairs will be placed providing seating for 9,000 persons.

The productions will be given jointly under the auspices of the Grand Opera Committee of St. Louis and the Convention Board. The "Aida" performance will be staged to represent the foothills of the Pyramids with a chorus of 500, and massive settings to be built especially for the occasion.

One of the outstanding features of the enterprise is the nation wide prominence which it will be given. Through the influence of the Advertising Clubs, the plans of the Convention, including all details of the "Aida" performances, will be heralded in 12,000 daily newspapers for weeks in advance, and thousands of weekly journals and trade papers will feature the Convention program.

A dress rehearsal will be filmed by the movies and a souvenir reel is to be given to each delegate to be shown publicly on his return to his home city.

Preparedness

Male bell ringers of Dorking having all joined the Forces, ladies of the town have determined to take their places in the belfry in order that the bells shall not be silent when peace is declared and the regular ringers return.—London Music News.

Fire in the New York Home

of Yvonne de Tréville

A fire which originated in an elevator shaft of the Rockingham, New York, last Friday afternoon caused the guests of Yvonne de Treville to be received with streams of cold water from firemen's hose instead of hospitable cups of orange tea from the charming hostess. The prima donna is in the habit of being "at home" on Friday afternoons when she is in New York, so the fire was doubly unwelcome. It was quickly controlled, however, and the presence of two members of the Home Defense League on guard at the entrance showed how that fine organization is constantly on the alert for any emergency in war times.

Galli-Curci's Only Pittsburgh Appearance

Quite a stir was caused in Pittsburgh musical circles recently by the announcement that Amelita Galli-Curci, the wonderful artist whose name has become famous at a remarkably rapid rate, will make her only appearance in that city next March. Mme. Galli-Curci will appear at the Shriners' Mosque as an added attraction in the Heyn series. Other artists appearing in that series next season will be John McCormack, the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor; Rudolph Ganz, Tina Lerner, De Gogorza, May Peterson, Efrem Zimbalist and Alma Gluck.

Additional Criticisms

"A thrilling portrayal of the distinctive national quality of this music was given by the Philadelphia Orchestra under Leopold Stokowski, at the National Theatre yesterday, in an all-Russian program. So great was the enthusiasm it aroused that twice the entire orchestra was brought to its feet."—**Washington Times**.

"The Philadelphians gave us a concert the like of which has been rarely heard in our symphony course."—**Cleveland Press**.

"The Philadelphia Orchestra came, saw and conquered Wheeling last evening. Never before in the history of the city have the music lovers of this city heard such a stellar organization."—**Wheeling Sunday News**.

"All in all, it is not likely that Detroit will hear a more interesting orchestra concert in a long time."—**Detroit Journal**.

"Leopold Stokowski has personality, force, temperament, knowledge and imagination such as few conductors have, and it is largely due to him that the Philadelphia Orchestra has become one of the foremost in the country."—**Dayton Evening Herald**.

"A brilliant performance marked the closing concert of the Philadelphia Orchestra at the National Theatre yesterday afternoon. Mr. Stokowski offered an all-Russian program, which he conducted with enthusiasm, inspiring his players to a splendid reading of its emotional and pictorial beauties."—**Washington Post**.

"More brilliant orchestral playing has never resounded within the walls of the home of our symphony concerts."—**Cleveland Plain Dealer**.

THE PHILADELPHIA ORCHESTRA
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**SIDELIGHTS ON THE
SUTRO SISTERS' CAREER**

Their American Ancestry—Father Founder of Baltimore Oratorio Society—Childhood—European Training—Beginning of Concert Work—Friendship With Bruch; His Concerto Dedicated to Them—Their Perfect Understanding and Sympathy in Their Work

There is perhaps nothing quite so gratifying to one as the knowledge that one has sprung from a line of illustrious men—brave, patriotic men who at some time or other have served their country. Sometimes their names may not have been entered upon the pages of history but in one case—that of the Sutro sisters, their forbears stood out conspicuously. "When Knighthood Was in Flower," a great battle was fought in Scotland, the battle of Culloden Moor, during which the Stuart family was defeated. One of that name fled to America, where he settled permanently. His son Alexander later became a surgeon-general on George Washington's staff. Alexander had three sons, William, who was a member of the Maryland Senate and whose speech made in welcoming Lafayette to America was one of the most brilliant of its kind. The other two, George and Andrew, served under the colors in the War of 1812. After peace came, the latter with his family moved to Manila, where during a rebellion the entire family was massacred. William's

daughter, the Sutro sisters' grandmother, married Chief Justice Alexander Hamilton Handy, his father having fought under that general for whom his son was afterwards named. Nor is this the extent of their connections, for besides, they had five uncles who fought in the Civil War on the Confederate side. With such pure American blood coursing through their veins, it is little wonder that these sisters alike stand out from the ranks, not of patriots only, but also of pianists.

When asked how the idea of recitals for two pianos originated Miss Rose said: "I don't know whether there was an idea. We seemed to have grown into duet work from the cradle. My mother and father were both musicians. It was my father who founded the Baltimore Oratorio Society, and my mother taught both my sister and me up until the time we went abroad to study in Berlin. When we were mere tots we used to listen to our parents play together and thought it quite the loveliest thing imaginable. Gradually we began to improvise."

"Yes," supplemented Miss Ottlie, "I well remember running over to her piano and telling my sister what notes to strike, while I played some others. Finally my father gave us a little rondo for two pianos. During that stage, we were not quite sure whether we wanted to be pianists or Wagnerian singers and many hours a day found us in the attic giving our own productions of grand opera."

"Next we decided oratorio was our field," said her sister, "and all our time was spent in preparing different ones. But after I had heard Joseffy play, my mind was quite made up to become a pianist."

While the Sutro sisters were studying at the High School of Music in Berlin, they again took up their duet work. One day, while attending a reception, the con-

versation drifted to duet work and as a natural consequence, the little rondo was mentioned. Whereupon, they were begged to recall and play it. Having been taught never to refuse to play, they went to the pianos and although they had not given the piece for several years, went through it without a slip. What was more they repeated it three times. Their teacher who happened to be present advised them to give the work serious thought, which they did. After their graduation, the Sutro girls went to London.

"Marc Blumenberg never had heard us play," said Miss Rose, "and he expressed a desire to our father to do so. We went to Steinway Hall, where among the other listeners, were Algernon Ashton, the composer, and a well known London manager. The latter was so impressed with our work that he asked permission to manage a concert for us immediately. Father disapproved and for a long time would not listen to it. One day he told us that we might give a concert but if we had one adverse criticism, we would have to give up all idea of a career."

"After the concert," said Miss Ottlie, "father was amazed to find that there was not one adverse criticism. The critics had been lovely, their mention of our work had not been patronizing but on the other hand they gave us credit for work which they considered unusual for those still in their teens. That summer we spent working up a repertoire!"

During their extensive concert work abroad the pianists



ROSE AND OTTIE SUTRO.

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S E A C L E

**The Only-Vital Interpreter of the
NEGRO SPIRITUAL**

Brooklyn Life says:
There are times when criticism passes over into enthusiastic appreciation, when the jaded commentator can shout as enthusiastically as the merest tyro of an auditor. Such a time came Sunday afternoon when OSCAR SEAGLE gave his first Brooklyn Recital. The most important part of the program was the group of Negro Spirituals.

The popularity that the spirituals deserve can never be until a singer is found who not only possesses keen musical intelligence but also a deep knowledge of, and interest in, the people who produced them.

In OSCAR SEAGLE these songs have found their true interpreter. For a long time the writer has hoped that some artist equipped for the work might make known universally these songs. Others have sung arrangements of them, but always there has been lacking what SEAGLE furnished—the thorough appreciation of, and the ability to convey, the deep, underlying spirit of the compositions.

SEAGLE IS A MASTER-SINGER

"These songs were hauntingly sweet and got the singer into heart to heart touch with the vast audience. We were amazed at his wonderful rendition of the classics, the volume and magnificence of his voice; but, ah! when he sang the spirituals, then we knew what was in his heart.—Springfield (Ohio) Sun.

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found a valuable friend in Max Bruch. They had planned upon one occasion to give his fantasia for two pianos. Before the concert their good friend sent for them and went over the piece explaining particularly how the finale was to be played. He cautioned them not to play it too rapidly. Incidentally, he mentioned one performance of it which had been given by Carreño and Hofmann. After the concert, Hofmann asked Bruch how he had liked their interpretation. Bruch replied that it was excellent but asked why he had rushed through the finale. Hofmann replied that he wanted to take it slower but Carreño kept on going faster, so of course he had to follow. When Bruch asked Mme. Carreño why they had played it so fast, she in turn, replied that Hofmann persisted in racing through it and she had to keep up with him. So, Bruch told the young pianists, "play the finale like this (playing it over for them) and you won't have to blame each other."

Several years later they asked the old gentlemen to write them a concerto. He got tired of their repeated requests and used to say that he would have "to put wax in his ears like the Roman sailors to drown out the lovely singing of the sirens." He always promised though that one day he should write the work.

"One particular morning," laughed Miss Rose, "I suggested that he get a big black cigar and smoke it, then perhaps the inspiration for that concerto would come. Several days after, he wrote us that he had followed the advice and that the concerto was finished. Imagine our delight when he told us that he had dedicated it to us, and given us the exclusive right of performance. He added that we could will it to whom we chose. The concerto is one of the most beautiful things we have and we hope to play it frequently in this country next season."

The Sutro sisters gave the initial performance in Philadelphia this year, where it was tremendously appreciated. Another very brilliant composition was written especially for them by Algernon Ashton, which has never been performed in this country but which they will include in their programs of next season.

Asked whether they always agreed upon the various interpretations, the elder sister replied, "indeed not. Although we are absolutely different in our dispositions we harmonize perfectly in our playing, after the interpretation has previously been settled. Sometimes we disagreed so over points that we decided a method by which to settle all future difficulties. When there is a doubt, now the one who plays the first piano decides upon that particular interpretation and so we both have an equal chance."

Frederic Gerard's Engagements

The young violinist, Frederic Gerard, who returned last year from Europe, appeared Sunday evening, April 15, at Carnegie Hall, New York City. Mr. Gerard is to play at the Boston Opera House, April 22, and later will appear at Wilmington, Del. Mr. Gerard is under the management of Walter Anderson.

Jonás Club Meets

At the last meeting of the Alberto Jonás Club the artists who appeared were Alice MacNutt, whose beautiful mezzo-soprano and soulful, artistic interpretation delighted the large audience present. René de la Chatelle in several selections gave evidence of fine natural vocal resources. However, the hit of the afternoon was made by Max Liebling, whose artistic accomplishments never were shown to better advantage. He accompanied Miss MacNutt at sight and masterfully. But more than that, Bernard Sinsheimer, who was in the audience and had brought his violin (having to play later in the afternoon at a musical on Fifth avenue), volunteered to contribute an impromptu number to the Jonás Club program. He had brought no music with him, but Mr. Liebling undertook to accompany him from memory, although he himself had not played the accompaniments in question for several years. He acquitted himself of his task in a fashion to surprise and enthuse every one. Mr. Liebling played also two groups of piano solos in a most finished manner.

Alfred Kastner's Playing Charms

An artist, who added materially to the success of the first music festival held in Anderson, S. C., on March 22 and 23, was Alfred Kastner, the celebrated harpist. Mr. Kastner, who formerly was professor of that instrument at the Royal Academy of Music in London, demonstrated his splendid ability and thorough musicianship to the delight of a large and enthusiastic audience. In addition to the Saint-Saëns fantasy in A minor, Mr. Kastner played



ALFRED KASTNER.

Debussy's "First Arabesque," Pierne's "Impromptu Caprice," Faure's "Romance sans paroles" and the Gounod-Zamara "Au Printemps," at the concert given on Friday afternoon. The previous evening his splendid harp accompaniments for Gaul's "Holy City," given by the Anderson Choral Society, under the direction of Alfred Hosken Strick, furnished further evidence of his versatility.

Among the engagements which Mr. Kastner has played this season may be mentioned an appearance on April 1 with the New York Arion Society, Carl Hahn, conductor, and on April 2 with the Bohemian Club. On both these occasions his work has received the enthusiastic approbation of his audiences.

H. W. Maurer Recovering

Harris W. Maurer, the well known New York violin pedagogue, who was the unfortunate victim of a villainous act by an intruder at his home, 1375 Washington avenue, Bronx, early Thursday morning, April 12, is improving, according to information received from Lincoln Hospital.

Mr. Maurer was awakened by the persistent ringing of his doorbell, and on opening the door a young man threw the contents of a vial which contained nitric acid into his face. It is good to know that a speedy recovery is promised for Mr. Maurer, who probably will lose the sight of neither eye, as was feared at first.

Leon Kourcik Makes Debut

On Tuesday evening, April 3, at Memorial Hall, Brooklyn, Leon Kourcik made his first appearance in song recital. His voice is baritone, of depth, volume and expression. His interpretation of "Widmung" by Schumann; "Allerseelen," by Richard Strauss, and "Long Ago, Sweetheart Mine," by Edward MacDowell, were rendered in a manner deserving of the applause which Mr. Kourcik received. Many encores were necessary. The assisting artists were Olga Adeles, pianist, and Lily Jacobson, violinist, both of whom added to the success of the program.

GALLI-CURCI

"A direct lineal artistic descendant of Malibran, of Adelina Patti—"

"To us she seemed like a gracious and winning reincarnation of that Felicita Malibran, whose song so thrilled the Europe of pre-Victorian days, that the story of her amazing career still quickens the imagination."

James H. Rogers in the Cleveland Plain Dealer of April 11, 1917:

Amelia Galli-Curci, the soprano who sprang in one evening from relative obscurity to dazzling renown, who thereby revived the drooping fortunes of the Chicago Opera Company and whose triumphs on the lyric stage have been the outstanding sensation of the season now near its close, made her first public appearance in Cleveland last night before an audience that crowded the Grays Armory to the doors and that gave vent to its enthusiasm in tempests of applause, long continued, and resulting in numberless recalls to the footlights.

It was a fitting tribute to a supreme manifestation of the art of "beautiful singing," of the best canto, which doleful prophecies to the contrary notwithstanding, is in no danger of vanishing from the concert operatic stage.

It was a memorable and pulse-stirring occasion as the initial hearing of any artist of transcendent endowment and resource would be. But even in the galaxy of operatic super-eminentes, this latest star shines with a peculiar brilliance. Perhaps Mme. Galli-Curci is best described as a great prima donna, with all the word implies. Not as a song interpreter, nor as an exponent of the impassioned heroines of Wagner—though one fancies the former role might not be alien to her temperament—did she appear before last night's audience, but as a *lineal artistic descendant of Malibran, of Adelina Patti*, whose prime is not forgotten by older opera attendants, of Melba whose voice has so often and so aptly been styled "golden."

And not only does Mme. Galli-Curci worthily maintain the traditions of her prototypes, in more than one phase of her art she more than matches their achievements in so far as this generation of concert goers knows them.

Patti's voice had not the fullness and expressiveness of Mme. Galli-Curci's, nor Melba's the mellow warmth of it. And neither surpassed it in exquisite unclouded fiber. *To us she seemed like a gracious and winning reincarnation of that Felicita Malibran*, whose song so thrilled the Europe of pre-Victorian days, that the story of her amazing career still quickens the imagination. To this illusion Mme. Galli-Curci's appearance contributes no little.

In her attire, in her coiffure even, she suggests a period far remote from the dandied cri of passing vogue, and signally in harmony with both her performance and her personality. Furthermore, she is decidedly pleasing to look upon, a singularly alluring type of Italian comeliness.

Quite understandably then, the audience was won at once by a vision that so delightfully filled the eye. Her manner, too, is charming and she addresses herself to her task with a zest and a joyment in it that is doubly refreshing when united to such consummate power.

Her voice is but the instrument to do the bidding of her finely sensitive musical nature, for in every unfolding melody, in every delicately curved phrase, in every subtly wrought shading, Mme. Galli-Curci betrays her unerring artistry. And not often is such an instrument given to the keeping of mortals. Lustrous in texture, ample in volume, brilliant without hardness, limpid in its purity, is this voice, and whether glowing with songful vibrance, or delicately restrained to a pianissimo of penetrating sweetness, or mounting to ecstatic climax with all manner of roulades, and trills, and staccatos, and ornate embellishments, there is no spot or place in its lyric flight where the ear is not seized by loveliness of tone.

Of course, Mme. Galli-Curci is a coloratura singer and so it may be sorrowfully admitted that the music she sings is not the greatest music. Not even the most fervent admirer of Mozart will claim the attribute of greatness for his "Magic Flute" air, with which Mme. Galli-Curci began. Nor is the "Caro Nome" from Verdi's "Rigoletto," which was the succeeding number, ordinarily either novel or exciting.

Much more attractive than these was the "Bell Song" from "Lakmé," by the far less famous Delibes. But all were illuminated by a beauty of utterance that left no room for cavil. Captivating, too, were two dainty French chansons given as added numbers.

It was a happy thought to grace the closing symphony concert of our notable series with a soloist of such distinction. And it was appropriate, too, that Chicago's splendid orchestra

should add its share to the pleasures of the evening. Vocally and instrumentally it was Chicago's night with none to begrudge its well earned laurels to the western metropolis.

Mr. Stock was in capital form, as were also his excellent players and there was no lack of generous applause for their offerings. Schubert's unfinished symphony was delivered with spirit and taste. A word of especial praise is due the cellists for their expressive but unaffected rendering of the too often over sentimentalized second theme of the first movement.

The "Bacchanale" from Wagner's "Tannhäuser" was given with sonorous effect and the "Königskinder" suite of Wagner's gifted disciple, Humperdinck, proved an interesting addition to the orchestral repertory.

As becomes these stirring times, the concert came to a patriotic close with the "Star Spangled Banner" played by the orchestra and sung by the audience, all standing and led by Mme. Galli-Curci.

**MR. HOMER SAMUELS, Accompanist****MANUEL BERENGUER, Flutist****Management: Charles L. Wagner**

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LAST WEEK BUT ONE OF METROPOLITAN SEASON

Althouse Makes Auspicious First Appearance as Pinkerton—Johanna Gadski's Farewell in "Tristan"

"Madame Sans-Gene," April 9

"Madame Sans-Gene," which was given its final performance of the season on Monday evening, April 9, again had Geraldine Farrar in the title role. The Lefebvre of Giovanni Martinelli is impressive, both in the matter of voice and of looks, and his work on this occasion was fully up to the high standard of artistic achievement which this singer has maintained throughout the entire season. Another artist whose work is worthy of the highest praise is Pasquale Amato, who repeated his interesting and realistic portrayal of the great Napoleon. Paul Althouse, who sang four principal roles with the Metropolitan last week, was the Count Neippert, a role to which his splendid tenor voice is especially well suited. Lenora Sparkes as Tonietta, and Rita Fornia as Giulia, added animation and vocal beauty to the first act. Andres de Segurola was delightful as Fouché. Giorgio Polacco conducted with his accustomed skill, bringing out all the beauties of the Giordano score.

"Boris Godunoff," April 11

The last presentation of this season of Moussorgsky's "Boris Godunoff" attracted the usual large audience. The features of the evening were Adamo Didur's splendid presentation of the title role and the fine work of Paul Althouse as Dimitri. The garden scene, one of the finest in the opera, could be considerably improved were it possible to find in the Metropolitan an artist who would sing the role of Marina more tastefully and with less exaggeration than does Margarete Ober. Giorgio Polacco conducted what was on the whole a thoroughly excellent performance.

"Madame Butterfly," April 12, Afternoon

A special matinee performance of Puccini's "Madame Butterfly" had special significance because it gave the American tenor, Paul Althouse, his first opportunity to appear in the role of Pinkerton. The audience gave him a warm welcome and he sang his best. Mr. Althouse has long ago established himself in the public as a singer, and his conception of the role left little to be desired. Vocally he gave as good a performance of the role of Pinkerton as has been heard on the Metropolitan stage. Geraldine Farrar was the Cio-Cio-San, Rita Fornia was Suzuki, while Scotti sang the role of Sharpless. Polacco at the conductor's desk brought out all the beauty of Puccini's brilliant score.

"Marta," April 12, Evening

Given a tuneful opera and a splendid cast at the Metropolitan, the metropolis may be depended upon to furnish an overflowing house, as was the case last Thursday evening.

Marie Barrientos essayed the role of Lady Harriet for the first time this season. In voice, acting and appearance she fulfilled every demand of the part, and the almost innumerable recalls attested the appreciation of a well satisfied audience. Needless to say, perhaps, her beautiful singing of "The Last Rose of Summer" took the audience by storm, and it had to be repeated. Enrico Caruso as Lionel was Caruso at his best, and the enthusiasm of the audience seemed reflected in his singing. After the "M'appari" the audience practically overrode the wishes of artist and conductor, and despite their heroic struggle to preserve tradition and continue the opera, the aria had to be repeated.

Giuseppe de Luca sang the part of Plunkett. He is a true artist in that he can give to what is ordinarily a supporting part that distinctive touch which makes it a principal one. He sang and acted his part splendidly.

Flora Perini was the Nancy, and the other members of the excellent cast were M. Pompilio Malatesta, Riccardo

Tegani, Vincenzo Reschigiani and Mmes. Lavinia Puglioli, Nazzarena Malaspina and Emma Bornigia. Gennaro Papi conducted, and his excellent work was enthusiastically recognized by the audience.

"Tristan and Isolde," April 13

Although the date was the thirteenth and the day was Friday, nothing unlucky occurred at the season's farewell Wagner performance. On the contrary, it was a lucky thing that Clarence Whitehill sang Kurwenal, for we were given an intelligent and beautifully sung portrayal of that role, masterful in details and stimulative as an organic whole. Mme. Gadski rendered her Isolde with unusual tenderness, nobility, and power. She never has struck a deeper note here than she did last Friday. At times she was superb. The audience, undeterred by certain insulting and unwarranted newspaper attacks upon Mme. Gadski, gave that artist an ovation and recalled her again and again. Jacques Urlus was the Tristan. Margaret Matzenauer's Brangaene was a masterpiece of tragedy, and her gripping histrionics were supplemented strikingly by her well planned and perfectly executed vocalism. Artur Bodanzky conducted with his customary musicianship and tact.

"Canterbury Pilgrims," April 14, Afternoon

De Koven's tuneful and popular opera drew a large and delighted audience on Saturday afternoon, and the listening



PAUL ALHOUSE, AMERICAN TENOR, OF THE METROPOLITAN OPERA COMPANY.

Mr. Alhouse is the only American tenor with the Metropolitan Opera Company this season and has met with great success at every appearance. The versatility of his art can best be judged by the fact that on Monday night of last week he appeared in "Mme. Sans Gene," on Wednesday night in "Boris Godunoff," Thursday afternoon in "Madam Butterfly" with Geraldine Farrar, and Saturday afternoon in "The Canterbury Pilgrims."

ers showed by rapt attention and frequent and warm applause that at last an American opera has come to the Metropolitan for which no apology is necessary and which commands respect not because of its nationality but because of its innate merit. The cast was the same as at previous performances and Artur Bodanzky held sway in the conductor's chair.

"The Barber of Seville," April 14, Evening

The merry "Barber of Seville" and his mirth provoking companions made their farewell bow of the season to the audiences at the Metropolitan Opera House on Saturday evening, April 14. The cast was the same that gave this work just the week before, and it is one which New York music lovers know well and favorably. In the title role, Giuseppe de Luca has one of his happiest characterizations. He was in splendid voice and his delighted audience paid him prolonged and noisy tribute. The beauty of Mme. Barrientos' voice was shown to advantage, and after the singing of Strauss' "Voce di Primavera," which she gave in the lesson scene, she was obliged to give an encore. Fernando Carpi sang the role of Almaviva, his agreeable voice and graceful presence making his delineation especially fitting. Gennaro Papi conducted with his accustomed skill.

Henriette Wakefield Scores at Cleveland and Atlantic City

On Thursday evening, March 29, Henriette Wakefield scored another artistic triumph at Cleveland, Ohio, where she appeared as soloist with the Mendelssohn Club, under the musical direction of Ralph Everett Sapp. At her first appearance she sang the familiar "Le Cieca" aria

from Ponchielli's "La Gioconda," and so delighted was her audience that she was obliged to give an encore, singing the Habanera from "Carmen." She gave two groups of songs by Arms-Fischer, Kramer, Gabrilowitsch, Charles T. Ferry, Rogers, Mahler, Hugo Wolf, Weingartner and Trunk. Of these she was forced to repeat "Love's Confession" (Ferry), "Hans und Grethe" (Mahler), and "Elfenlied" (Wolf). Nor was this sufficient for her enthusiastic audience, and she graciously gave encores, Cadman's "From the Land of the Sky Blue Water" and Lola Carrier Worrell's "Lullaby."

Mme. Wakefield also appeared at a concert given on Easter Sunday evening at the Marlborough-Blenheim Hotel, Atlantic City, N. J., singing the Tschaikowsky, "Adieu, forets," from "Jeanne d'Arc," and a group of songs. As is usual with this artist, encores were insistently demanded, among them being the old favorite, "Carry Me Back to Ol' Virginny."

"ST. FRANCIS OF ASSISI" AT THE METROPOLITAN OPERA HOUSE

Ariani's Oratorio a Little Thin in the Big Theater—Alda in Splendid Voice

Adriano Ariani's oratorio, "St. Francis of Assisi," was selected for the last of the Sunday concerts at the Metropolitan Opera House, New York, on April 15. The work was favorably received when given a few months ago in Carnegie Hall, New York, and its success on that occasion was the reason why it got a hearing in the larger spaces of the Opera House. But the work unquestionably suffered. The thinness of the orchestration in so many places was only too apparent, though there are passages of considerable breadth and power. The grand manner which the oratorio particularly demands can only be assumed with difficulty by Adriano Ariani. He writes beautiful music at times which would do admirably to accompany a boating party across the blue and moonlit waters. He finds dramatic accents and martial rhythms suitable for stage pictures, and he has a picturesque musical description of the voices of nature, including an imitation bird. But the epic touch is wanting. The grand manner, the objective rather than the subjective, the impersonal rather than the lyrical and personal expression, are qualities not to put off and taken on by merely being willing to do so. Voltaire himself could not assume the epic style for his "Henriade" in epic form. This by no means implies that Adriano Ariani is devoid of talent or that his "St. Francis of Assisi" is without interest. There is no question of his musical ability, and his new oratorio is well worthy of performance by all the choral societies in the land. Gounod's "Faust" has often been given as a cantata in concert form, notwithstanding its enormous success on the stage. Likewise Ariani's music is attractive, notwithstanding the fact that it is a dramatic, romantic, lyrical work for solo voices, chorus, and orchestra, rather than an oratorio pure and simple. The composer is always in earnest. He never trifles and his music never drags. The nearest approach he makes to the academic and formal is in the chorus: "O quam bonum" for the male voices, and "O quam pulca" for the female voices. This is a learned and skillful piece of contrapuntal writing which makes its due effect by reason of its sustained energy and evident complexity. In style, however, it is quite antique and altogether different harmonically, chronologically, and dramatically from most of the other movements. There are, of course, suggestions of other works in this new score. Every new composition must run the gauntlet of suggested plagiarism, and "St. Francis of Assisi" is no exception. Little phrases from Mendelssohn's "Midsummer-night's Dream," the stormy introduction to "Die Walküre," the "Ninth" symphony, from "Madame Butterfly," from "Carmen," from Berlioz's works, occasionally flit by like dream faces in a vision of the night, but in reality there is no plagiarism, such as Handel practised. There is no oft repeated chorale such as Bach put bodily into his "St. Matthew Passion." But the fact worth observing is that Adriano Ariani's memory is stored with dramatic rather than with epic works. He suggests stage music, not church compositions. He has no Bach, Palestrina, Cherubini, Fraun, Handel, or Mendelssohn oratorio to remember. He is a stage composer, in other words. Like nearly all Italian composers for the theater or church, he has touches of Gregorian chant, and the square cut harmonics almost as archaic as Huchald's organum.

The choruses were splendidly sung. Giulio Setti was brought forward to acknowledge the public applause for the solid and brilliant work of the opera chorus singers he had trained. The greater part of the solo singing fell to the lot of Luca Botta, whose ringing tenor voice was pretty well occupied with the long sustained high passages and the frequent higher notes of the music of Francis, or "St. Francis of Assisi." Without a tenor of his caliber this oratorio would be impossible. Adamo Didur sang the music for the solo bass allotted to Historicus, and made an impression on his hearers which won him the heartiest applause. Mario Laurenti was the baritone of the Epilogue, and got all there was to get out of this really effective vocal music. But the most agreeable of the soloists was Madame Alda, partly because her voice has a warmth and charm of its own, partly because all the other soloists had the rougher voices of men, and partly because she had to sing the alluring music written for the seductress who strove to turn St. Francis from the straight and narrow path he had chosen. St. Francis Botta must have had strong powers of resistance to ignore the siren Clara, Madame Alda. But such was the story, and so it was sung. Adriano Ariani may congratulate himself on the fine performance of his work in the great Metropolitan Opera House of New York. It has had the best of opportunities and the composer can now have no one but himself to blame if it fails. But if the oratorio goes the rounds of the choral societies the composer will probably remember to whom his thanks are due for the magnificent way in which it was presented to the public on Sunday evening, April 15, 1917.

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Oscar Seagle's Brooklyn Success

As everyone well knows, Oscar Seagle is a singer whose appearance is always hailed with enthusiasm and whose work never fails to live up to the high expectations of his audiences. An instance of this was his recital at the Brooklyn Academy of Music on Sunday afternoon, March 25. The enthusiasm of the audience ran high and the press followed a very close second; in fact, it might be called a tie. The following is reproduced from the Brooklyn Life and is but one of the excellent notices which he received:

There are times when criticism passes over into enthusiastic appreciation. Such a time came Sunday afternoon when Oscar Seagle gave his first Brooklyn recital.

Seagle's art is that unobtrusive kind than can exist only where as a basis there is a perfect technic. In matters of production, placement, breath control, suavity of utterance, clarity of diction, his command of his vocal resources is so consummate as to defy analysis. The writer knows no baritone of the present day that can be compared with him in this respect. It is a technical mastery such as only Hofmann possesses among pianists, Kreisler among violinists, and Casals among cellists. What other singer could do the old French "L'Amour de moi" as he did it Sunday, singing always just on the breath with a lightness and delicacy that passed understanding? In truth this is the finished product that only long years of the best training can give, the kind of effort that produced the great singers of the palmy days of the Italian bel canto, but which the singers of this day with their ideals of rapid success are either unable or unwilling to make.

Seagle proves the adequacy of song. Not as in the cases of so many others does he find it necessary or desirable to distort the musical phrase in order to find expressiveness for the emotional or dramatic elements in the text. He never sacrifices tone because he never finds it necessary. Because of his wide range of pitch, color and dynamics he is able to make pure tone the light that illuminates, beautifies, and idealizes every emotion, every mood, every bit of atmosphere the text contains. And in this way he pictures for his hearers not only the big moments but he also catches and presents to them the smallest passing mood.

His program Sunday was a long one, but scarcely long enough for his hearers, for eight repetitions were demanded and three selections added. We would like to linger over every one of them from the opening Verdi aria to the final Horsman "Bird of the



OSCAR SEAGLE.

"Wilderness," but we have space for only a brief mention of some of the most exceptional.

Fournain's "Carnaval" known no other adequate interpreter, while Moussorgsky's "Chanson de la Puce" was Mephistophelian in its humor. "The Bird of the Wilderness," Edward Horzman's setting of Tagore's poem, was sung in the original key, necessitating a ringing B flat, but what tenor would not sell his soul for the B flat this baritone produced?

Yet more important than all these—at least to the inquisitive—was the group of negro spirituals. These expressions of the negro's deep religious experience form the one true body of folksong that America has produced. From time to time ardent collectors have recorded over five hundred of them, and of this number a very few have been arranged for solo voice and piano.

The composer has come who can set them, making use of all the devices of civilized music but without destroying their spirit. In Seagle these songs have found their true interpreter. Seagle is by birth and education a Southerner and was early made familiar with the negro spirit in the singing he did when a young man, when even a boy, facts of Tennessee revivals. He knows the negro thoroughly, and more than any other singer is qualified to give artistic and real expression to the negro's songs.

Rightly to understand the spiritual necessitates a knowledge of the conditions under which they were produced.

Like all folksongs the spirituals have not been easy to record, for the intervals are not always to be approximated by the notation which fits our well tempered scale, nor the rhythms to be accurately indicated in our system. So, to sing them as they must be sung, that is, with an appreciation of their native spirit, there is required an artist who knows instinctively and from association how the negro of slavery times sang them. Such is Seagle.

Edith Mason's Success in "The Canterbury Pilgrims"

The success of an American operatic singer in an American opera is something which is very agreeable for an American paper to record. It was the Americans of the cast who, without the slightest doubt, carried off the vocal honors in the production of De Koven's "Canterbury Pilgrims," and among them the one to whom the most important role fell was Edith Mason. The New York press testified unanimously to her complete success in that part.

Grand opera in English has been a long time vindicating itself, and perhaps we may not see it come into its own for many years yet—certainly not until we are able to give it a complete cast of American principals whose diction will be the equal of that of Edith Mason, for example.—*New York Review*, March 10.

Edith Mason was altogether charming as the Prioress, and her singing was worthy of warm praise.—*New York Sun*, March 9.

Edith Mason, a prettily demure Prioress, made her voice show off its best paces. She is developing into a lyric artist of high rank, and soon will be challenging the Metropolitan soprano headliners for leading honors.—*New York Town Topics*, March 15.

Of the performers, special praise should go to Edith Mason, for

her charming interpretation of the Prioress.—*New York Tribune*, March 9.

Edith Mason was a charming little Prioress.—*New York Evening Sun*, March 9.

Edith Mason scored another success as the Prioress, her clear and true voice sustaining itself timely in the concerted music.—*Brooklyn Daily Eagle*, March 9.

Miss Mason as the Prioress was as lovely as a June rose.—*New York Globe*, March 9.

Edith Mason was in a peculiarly happy vein and sang and acted with striking value.—*New York Morning Telegraph*, April 3.

Edith Mason as the Prioress sang with refreshing purity of



EDITH MASON.

diction and with equal purity of vocal production.—*Evening Telegram*, March 9.

Edith Mason's limpid voice was heard to great advantage in the part of the Prioress.—*New York American*, March 9.

Spontaneous Praise for Burnham

No praise or success is more sincere and deserved than that given spontaneously by those who have "paid the price." The following extracts are from unsolicited letters sent to Thuel Burnham's manager regarding some of the February appearances of this artist: "He is a master pianist in every respect; our audience was charmed and thrilled with his masterful playing. His recital was the climax of this year's artists series and we feel we received full value for the fee we paid!"—Henry Ward Pearson, director of music, Frederick, Md.: "Mr. Burnham's recital was a triumph artistically and of great value to the city in



THUEL BURNHAM MEETS AN OLD FRIEND ON THE FORCE.

a musical way. He was liberally applauded and attention was at 100 per cent. Thank you for sending him here."—G. A. Buist, manager Lyceum Association, Greenville, S. C.: "Thuel Burnham furnished us with a wonderful program and exhibited the artist in rendering it. He was very enthusiastically received and today the greatest things are being said of him. Every one was delighted. Mr. Burnham captivated every one."—Harriet Billau, president Matinee Musical Club, Fremont, O.: "Mr. Burnham is an artist in every respect; his exquisite playing quite captivated his audience and the enthusiastic applause proved how much his music was appreciated. The clarity of his perfect technic and the resonant, full tones are still ringing in my ears. The large audience greeted him and every one considered his great ease and poise and respectful manner at the piano fascinating. We hope to have Mr. Burnham again."—Mamye D. Gruenebaum, president Matinee Musical, Paducah, Ky.: "Mr. Burnham delighted his audience completely winning both the general public and the musicians. His playing was superb, and fully sustained his reputation as a great artist. Many requests for a return date have been made. We found him very delightful personally and his genial manner made friends of all who met him."—Roy R. Repass, dean piano department, Logan College, Russellville, Ky.

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Sing Songs of Gladness.....	Minnie Hosbod, Ashland, Wis.
Robin's Come.....	Eta Hamilton Morris, Far Rockaway, N. Y.
Robin's Come.....	Frances Titus, Woodstock, N. Y.

Marion Bauer

Oriente.....	Ella Alves, New York
Oriente.....	Mme. Buckhout, New York
By the Indus.....	Ella Alves, New York
The Minstrel of a Romance.....	Luther Mott, New York
The Linnet Is Tuming Her Flute.....	Delphine March, New York
Only of Thee and Me.....	Luther Mott, New York

Mrs. H. H. A. Beach

Exaltation.....	John McCormack, New York
I Send My Heart Up to Thee.....	Christine Miller, Northfield, Minn.
The Year's at the Spring.....	Bertha Barnes, Boston

Eleanor Hazzard Peacock

Genia Branscombe	
A Lovely Maiden Roaming.....	Lora Hoffman, Laurel, Miss.
In Araby by Moonlight.....	Margaret A. Mitchell, Philadelphia
Bluebells Drowsily Ringing.....	Ella Alves, New York
Happiness.....	Ella Alves, New York
Happiness.....	Mme. Buckhout, New York
Only to Thee.....	Mme. Hollinshead-Hubbell, Seattle

G. W. Chadwick

Before the Dawn.....	John McCormack, New York
Before the Dawn.....	Lambert Murphy, Boston
Dear Love, When in Thine Arms.....	John McCormack, Chicago
Thou Art So Like a Flower.....	Clinton R. Morse, Berkeley, Cal.
Aliah.....	Clinton R. Morse, Berkeley, Cal.

Ralph Cox

April-tide.....	Percy Hemus, New York
April-tide.....	Carl Rupprecht, New York
Sylvia.....	Leon Rice, Lowell, Mass.
Sylvia.....	Edward J. Boyle, New York
Down in Derry.....	Ashley Ropps, Dickson, Tenn.
The End of Day.....	Edward J. Boyle, New York
The End of Day.....	George F. Reimherr, Yonkers, N. Y.

Alola C. Dietrick

Eventide.....	M. Sophie Ryan, San Jose, Cal.
Eventide.....	Hester Sawin, Somerville, Mass.

Arthur Foote

I'm Wearing Away.....	Julia Culp, Boston
Lilac Time.....	Charles Bennett, Boston
The Nightingale Has a Lyre.....	Eva Emmet Wycoff, Ashland, Wis.
In Pardon.....	Clinton R. Morse, Berkeley, Cal.
Love Me If I Live.....	Clinton R. Morse, Berkeley, Cal.

G. A. Grant-Schaefer

The Sea.....	Alice Gile, Chicago
The Sea.....	Elizabeth Wood, New York
I Opened All the Portals.....	Clinton R. Morse, Berkeley, Cal.
The Eagle.....	Charles E. Lutton, New Concord, Ohio

Margaret Hoberg

Irish Weather.....	Mme. Buckhout, New York
The Chant of the Stars.....	John Barnes, Clarksburg, W. Va.
The Chant of the Stars.....	Mme. Buckhout, New York
The Chant of the Stars.....	Jessie Mack Hamilton, Chicago
The Chant of the Stars.....	Emma Williams, New York

Bruno Huhn

Invictus.....	Percy Hemus, St. Joseph, Mo.
Invictus.....	Clinton R. Morse, Berkeley, Cal.
Invictus.....	Charles Dillon, Chicago
Israfel.....	John Barnes Wells, New York

Margaret Ruthven Lang

Day Is Gone.....	John McCormack, New York
Day Is Gone.....	Clinton R. Morse, Berkeley, Cal.
Day Is Gone.....	Lila Hoffman, Raleigh, N. C.
An Irish Love Song.....	Clinton R. Morse, Berkeley, Cal.
An Irish Love Song.....	Edith Maldwyn, New York

G. Marschal-Loepke

O Heart, My Heart!.....	Mary Morrissey, Brooklyn
April Weather.....	Alice Widney Conant, Boston
Scotch Lassie.....	Alice Widney Conant, Boston

John W. Metcalf

Absent.....	Evan Williams, Chicago
The Magic of a Smile.....	Jessie Mack Hamilton, Chicago
The Sunset Gleam.....	Mme. Hollinshead-Hubbell, Seattle
Little House o' Dreams.....	Marie Celestine Phillips, Boston
The Rose and the Lily.....	Lily Horton Singen, Boston
Until You Came.....	Clinton R. Morse, Berkeley, Cal.

Otto Utrack

Sleep, Weary Soul!.....	Joseph Goudreault, Boston, Mass., and Manchester, N. H.
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William Lyndon Wright

A Song of Joy.....	Ruth Stein, Akron, Ohio
A Song of Joy.....	Ruth Stein, Akron, Ohio

SACRED SONGS AND DUETS**George W. Chadwick**

Faith.....	U. S. Kerr, Reading, Pa.
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Arthur Foote

Lord of the Worlds Above (duet).....	Florence Hinkle Witherspoon and Adah Campell Hussey, New York
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GOTHAM GOSSIP

Southland Singers Concert—Lanham Biltmore Recital—Klibansky Pupils Active—Myer at Seattle—Edyth M. Clover Plays—Capouilliez Pupil and Engagements Warford Pupils' Work—Halperson Opera Lectures Close—Vernon Archibald Sings—Bogert's Engagements—Richards' Mt. Kisco Chorus—Sorrentino Notice

Mme. Dambmann, president, and Philip James, conductor, must have been proud of the success achieved by all who were concerned in the concert given by the Southland Singers, Hotel Plaza, April 9. The chorus of forty voices sang with beautiful tone production, excellent unity and style, showing hearty good work on the part of all who participated. Particularly lovely was Leroux's "The Nile," which is beautiful music, and was worthily performed. Two obligato violins, played by Bessie Kiesberg and Arline Turrell, enhanced its effect. Daisy M. Walter, who sang the incidental soprano solo, has a beautiful voice, and the song had to be repeated.

"Spring in Vienna," waltz cycle, by Philip James, conductor of the Southland Singers, had its first performance and proved a highly interesting work, full of unusual and rich harmonies, supporting fluent, agreeable melodies. Mme. Dambmann sang an incidental solo in that full and rich voice associated with her name. Other effective choral numbers were Grieg's "In the Boat," Schenck's "Golden Slumber" (also with violin obligato), and an incidental contralto solo well rendered by Gertrude Gugler-Arnold and Giebel's "Kentucky Babe." Muriel Bliss, soprano, made her first performance with the club, singing songs by modern composers with brilliant voice and distinct enunciation. She is a musical young girl and had to sing an encore. Florence Louise Petsch, contralto, sang Woodman's "A Birthday" best, her rich voice making an effect in Kramer's "The Last Hour." She, too, had to sing an encore. Joseph Heindl, cellist, played Popper's polonaise with scintillating technic and tone and gave as encore "The Swan." Later on he played pieces by Chopin and Saint-Saëns, which were likewise highly pleasing. Mrs. L. A. Chamberlain gave the solo in a Southern song arranged by Victor Harris. Words of praise are due Bernice Maudsley, who, at the piano, was ever reliable, and to George Shackley for his organ accompaniments. Dancing followed the concert.

It is announced that on May 15 the singers will give a concert under the auspices of Adrian G. Hegeman, associate member, at the New York Athletic Club, Travers Island, Pelham Manor. There will be numbers by the chorus and assisting artists, with dancing after the concert.

In the boxes were Mrs. Philip James, Adrian G. Hegeman, E. H. Pond, Mr. and Mrs. Hermann Zann, Mr. and Mrs. T. C. Sullivan, Princess Nadonis, Dr. J. E. Bowman, Mrs. F. Burns, Mrs. L. V. Lynt, Amelia Friedman, Mrs. George McLaughlin, Hermann G. Friedmann, Mrs. William R. Chapman, Constance Willard, Lady Aberdeen, Mrs. H. Parrish, Mr. and Mrs. John E. Phillips, Mr. and Mrs. Clarence Reed, Dr. Charles Teets, Dr. Robert M. Jones, Mrs. R. Seeley and others.

The success of the club this season is, of course, due to the personal hard work done, and augurs well for next year, when there will be a reception November 26, two concerts and the usual masquerade ball. Following are the officers of the Southland Singers: President, Emma A. Dambmann; secretary and treasurer, Mrs. Harold J. Mitchell; assistant secretary, Maude Adele Hirt; recording secretary, Angelina Cappellano; assistant recording secretary, Muriel Bliss; librarian, Dorothea Brainard; conductor, Philip James; accompanist, Bernice Maudsley.

Lanham Biltmore Musicales

McCall Lanham, baritone, with the assistance of Edith Chapman-Goold, soprano; Corinne Welsh, contralto; John Barnes Wells, tenor; and Francis Moore, pianist, gave "an hour of serious music" in the music room of the Hotel Biltmore, New York, Tuesday afternoon, April 10. Liza Lehmann's "In a Persian Garden" was presented, receiving a beautiful interpretation. Edith Chapman-Goold did exceptionally good work, while Corinne Welsh's contralto, rich and sympathetic in quality, gave much pleasure. The duet for soprano and tenor, "A Book of Verses," should be mentioned especially, as the voices blended unusually well. Mr. Wells' singing here and in his other numbers showed the beauty of his lyric tenor and the finish of his style. Mr. Moore, the pianist, played no small part in making the entertainment a success.

Klibansky Pupils Active

The Schubert Club, Stamford, Conn., engaged several of Serge Klibansky's pupils for a concert on April 16.

Francis Stetson Humphrey, baritone, is engaged to appear at the Newark Festival May 3. He will be assisting artist with Eugen Ysaye. Among the engagements that Mr. Humphrey has successfully filled during this season are appearances October 12, with the Knights of Columbus, Hoboken; November 1, Bloomfield, N. J.; November 2, with the Mozart Club, Pittsburgh; December 2, New York; December 3, Hoboken, N. J.; December 7, recital, Simsbury, Conn.; December 31, Goshen, N. Y.; January 11, with the Women's Club, Brooklyn, N. Y.; February 14, Rochester, N. Y.; February 17, Scarsdale, N. Y.; March 13, before the Tuesday Musicals, Rochester, N. Y.

Betsy Lane Shepherd, soprano, has been engaged for a concert at White Plains, N. Y., May 3.

Mr. Klibansky has been engaged to give a concert with his artist-pupils in Plainfield, N. J., May 9.

Klibansky pupils gave a very successful recital at the Wanamaker Auditorium March 31, when the following singers appeared: Anne Murray Hahn, contralto; Arthur Davey, tenor; Gilbert Wilson, bass; Felice de Gregorio, baritone; Cornelius Estill accompanied.

Myer Summer Term at Seattle

Edmund J. Myer, 703-4 Carnegie Hall, announces his usual summer term in Seattle, Wash., from June 15 to

September 15. Many of his pupils now studying with him would like a summer term in the East, but he says the change and the climate of the coast is so fine that it builds him up for the next season in New York. In his studio may be heard pupils from many different States and a number of professionals.

Theo Karle, the tenor, will be with his teacher, Mr. Myer, on the coast all the summer, preparing for next season's recitals. Other Myer pupils are arranging to follow him to the coast for the summer.

Edyth May Clover Plays for Science Hill College

Science Hill College, Shelbyville, Ky., celebrated its ninety-fourth birthday March 25, on which occasion Edyth May Clover created much enthusiasm by her playing of Liszt's eighth Hungarian rhapsody and "Liebestraum." Dr. Ernest C. Wareing, of Cincinnati, made an address on the "Royal Founders of Humanity," and Harriet Poynter, violinist, played the Schubert-Wilhelmy "Ave Maria." Miss Clover's prominence in the metropolitan musical world secured her this excellent position in Science Hill College.

Henus Coaching With Shaw

Percy Henus, baritone, has engaged Alice Shaw as accompanist for working up the roles he will sing in the season of opéra comique to be given in May by the Society of American Singers.

Former Capouilliez Pupil Wins Honors

Young Nugent, one of the boy choristers of St. Thomas' Episcopal Church, Fifth avenue and Fifty-third street, was soloist at a recent performance of a work by Brahms. The lad was for several years pupil in voice production of F. Reed Capouilliez exclusively, and the careful preparation received during these early years secured for him in due course opportunity to be heard in solo numbers at St. Thomas'.

Mr. Capouilliez was soloist Easter Sunday at the Congregational Church of North New York, Rev. William H. Kephart, pastor, when he sang Coomb's "As It Began to Dawn" at the afternoon service. Mr. Capouilliez's singing, as usual, was greatly enjoyed, and is sure to extend his prominence in the church circles of Greater New York.

Warford Pupils' Work

Minnie Lamberts, soprano, one of Claude Warford's pupils, made such a success as soloist at the January meeting of the New York Maennerchor that she was engaged for the special Easter festival concert, April 8. Miss Lamberts scored effectively in songs by Grieg, Marshall and Warford.

Carl Rupprecht, baritone, has filled numerous engagements this season, this month having appeared in Maplewood and Summit (both re-engagements) and in Brooklyn. He sang a group of Warford songs at a concert in Greenwich Village, the composer at the piano, April 12.

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Halperson Opera Lectures Close

The last lecture in the series of History of the Opera, by Maurice Halperson, at the New York College of Music, April 17, was devoted to opera in Italy and Germany after Verdi and Wagner. The lecture was illustrated by the following artists: Gina Gasparelli-Viafore, Olga Carrara-Pescia, sopranos, and Mischa Leon, tenor.

Archibald Sings

Vernon Archibald, baritone, whose recent New York recital is pleasantly remembered, was a soloist April 4 for the Rainy Day Club, Mrs. A. M. Palmer, president, Hotel Astor. He sang songs by Florence Turner Maley, Rogers, Crist and Ronald, and was heartily applauded for his beautiful voice and always distinct enunciation. Others on the program were Elsinore Des Mares, Beatrice MacCue, Cranston Brenton, Helen Halter, Robert Stuart Pigott and Herbert B. Tschudy.

Bogert's Engagements

Walter L. Bogert, baritone, appeared before an audience of 1,000 persons at the People's Institute, April 8, Cooper Union, singing Hungarian, French and Russian songs, Frances Foster at the piano. Mr. Bogert's singing is well known and highly appreciated in this particular hall, where he has appeared frequently. Heading the program was the following greeting:

Hail, Guest, we ask not what thou art;
If friend, we greet thee, hand and heart;
If stranger, such no longer be;
If foe, our love shall conquer thee.

Mr. Bogert has been re-elected chairman of the music committee of the Barnard Club, and has been chosen to act as one of the judges of Greek music in the Greek games at Barnard College on April 14. He will give a lecture-recital on folksongs at the Hamilton Grange Public Library April 21, and May 10 before the Dutchess County Association of Musicians, Poughkeepsie, will give another lecture-recital, repeating the program recently given at the Von Ende School, June 26, 27 and 28 he will have charge of the Voice Conferences at the convention of the New York State Music Teachers' Association, Niagara Falls.

Richards' Mt. Kisco Chorus

On April 11 the Mt. Kisco Choral Society was heard in its fifteenth concert under the enthusiastic direction of G. Darlington Richards. With the assistance of an orchestra and a quartet of soloists, the first half of the program was devoted to short miscellaneous selection and solo numbers, followed by Gaul's "Holy City." One of the significant features of Mr. Richards' chorus is that the men who sing with him year after year are for the most part soloists in New York and elsewhere. It is sufficient to say that the society sustained its reputation for sincere and generally excellent work. The usual capacity audience was in attendance.

Sorrentino Notice

Umberto Sorrentino, "emotional singer with the glorious voice," pleased Albert Mildenberg, dean of music, critic, composer, etc., very greatly at his recent appearance in Raleigh, N. C., to judge from a notice in the Raleigh Observer and News as follows:

Umberto Sorrentino is the very epitome of the virile and dramatic lyric artist. He has the surety of ample experience, both in concert and opera. It is rarely that an artist can do justice to both. But Sorrentino is an actor as well as a singer of most excellent qualities. He must prove an ardent Romeo as well as an intense Canio and his program last night showed his mastery of a suave quality of voice that was delightful. His stage presence is electric and full of dash and go. The audience was lavish in their appreciation of his varied program. It would be difficult to pick out which number pleased most, for he had won his audience from the beginning.

Grant Sings in Stainer Work

Fred A. Grant, tenor, sang the solos for that voice in Stainer's "Daughter of Jairus," March 18, at the Dutch Reformed Church, Astoria, L. I. Easter Sunday he sang "Light of the World" at Haworth Congregational Church.

NEW YORK CONCERT ANNOUNCEMENTS**Van Dresser and Novaes With Haarlem Philharmonic, April 19**

The Haarlem Philharmonic Society will present Marcia van Dresser, soprano of the Chicago Opera Association, and Guiomar Novaes, the Brazilian pianist, at its final musical of this season, to be held in the grand ballroom of Hotel Waldorf-Astoria this (Thursday) morning at 11 o'clock. The following officers, directors and members of the committee will hold an informal reception at 10:30: Mesdames E. M. Raynor, president; Thomas Jacka, S. J. Carvalla, vice-presidents; W. N. Clendining, George Steele, J. A. Wood, Arthur Stilwell, Edwin K. Stewart, Merrick T. Conover, R. M. Bent, C. H. Bergmann, J. W. Cassell, W. J. Clarke, J. W. Marshall, H. W. Nichols, George Nieppermann. The ushers will be Ethel Mapes, Ruth Collins, Dorothy Stevens, Ruth Sweat, Miss H. Kalkhoff and Mrs. Charles Carnahan.

Dambois Recital, April 21

Maurice Dambois, Belgian cellist, who at the outbreak of the war was the principal professor of cello at the Liège Conservatory, will give a recital at Aeolian Hall, Saturday afternoon, April 21.

His program contains the variations of Boellman, the concerto in A minor of Saint-Saëns, a new composition for the cello, "Meditation," by Ysaye, to be performed here for the first time, and two compositions of Mr. Dambois himself, also performed here for the first time in public.

Mr. Dambois will be accompanied at the piano by Marcel Charlier, one of the conductors of the Chicago Opera Association.

Daughters of the Union Program, April 21

For the National Society, Daughters of the Union (charter chapter) musical, Mrs. William R. Stewart, president, Saturday afternoon, April 21, Hotel Gotham, Idelle

Patterson, soprano; Nathalie Boshko, violinist; Victoria Boshko, pianist; Jerome Uhl, baritone, and Charles Gilbert Spross, accompanist, will furnish this program: Nocturne, C minor, prelude, F major (Chopin), scherzo (Mendelssohn), Victoria Boshko: aria, "Dio Possente," from "Faust" (Gounod), Mr. Uhl: "Melodie" (Tschaikowsky), "Rondino" (Beethoven-Kreisler), "Spanish Serenade" (Chaminade-Kreisler), Nathalie Boshko: "Traviata," "Ah! fors è lui" (Verdi), Miss Patterson: twelfth rhapsodie (Liszt), Victoria Boshko: "Mother o' Mine" (Tours), "Believe Me, if All Those Endearing Young Charms" (Sydney Dalton), "La Marseillaise" (Rouget de Lisle), Mr. Uhl: "Faust" fantaisie (Wieniawski), Nathalie

New York, Friday evening, April 27. The soloist will be Harold Bauer, and the program will include the Brahms first symphony, the Schumann piano concerto, and Liszt's "Les Preludes."

Ferdinand Carri's Students' Recital, April 28

The annual violin recital by artist-pupils of Ferdinand Carri will take place at Aeolian Hall, New York, on Saturday evening, April 28. Mr. Carri has prepared a program consisting of works by Handel, Bach, Paganini, Ernst, Vieuxtemps, Wieniawski, Spohr, Sarasate and other well known composers for the violin, which will be of much interest to students of the violin. A special feature of the program is Herman Carri's "Andante Religioso" for violins, piano and organ, which will be played by fifty of Ferdinand Carri's pupils.

Jewish Compositions of Ernst Bloch, May 3

A concert of the works of Ernst Bloch will be given by the Society of the Friends of Music at Carnegie Hall on Thursday evening, May 3, under the direction of Artur Bodanzky and the composer. A large orchestra will present the new unfinished symphony "Israel," as well as his Hebrew rhapsody, "Schelomon," in which Hans Kinder will be the cello soloist. Several of his settings of the Psalms will also be given. The soloists are Melanie Kurt, Carl Braun, Flora Perini and Marie Tiffany, all of the Metropolitan Opera Company.

Mr. Bloch's significance as a composer already has been established by recent performances of his string quartet by the Flonzaley Quartet, and of three "Jewish Poems" by the Boston Symphony Orchestra. The coming concert will introduce to America the cycle of Jewish compositions which has been Mr. Bloch's chief work during the last seven years.

Sixth Rubinstein Musicale, April 21

The sixth and last Rubinstein musicale of the season will take place on Saturday afternoon, April 21, at two o'clock in the Astor Gallery of the Waldorf-Astoria Hotel. The following program will be rendered: Nocturne (Chopin), prelude (Debussy), Helene Tardivel: "Dawn in the Desert" (Ross), "The Brownies" (Leoni), "The Pipes of Gordon's Men" (Hammond), Duncan Robertson, "Voce di Primavera" (Johann Strauss), Virginia Root; air on the G string (Bach), "Caprice Viennaise," "Tambourin Chinois" (Kreisler), Irma and Janet Williams; "The Pretty Creature" (Old English), "Massa's in the Cold, Cold Ground" (American), "Loch Lomond" (Old Scotch), Duncan Robertson; "In My Garden" (Little), "Life and Death" (Colebridge-Taylor), "Tin Spring" (Harriet Ware), Virginia Root; "Spinning Song" from "The Flying Dutchman" (Wagner-Liszt), Helene Tardivel; "La ci darem," from "Don Giovanni" (Mozart), "Trot Here and There" (Véronique-Messager), Virginia Root and Duncan Robertson.

Tribute to Jonás

The numerous pupils of Alberto Jonás, the renowned Spanish virtuoso and pedagogue, ever have been loyal and affectionate to their great teacher. A new proof of their appreciation and devotion was furnished recently when they presented Alberto Jonás with a magnificent statue in Carrara marble, entitled "Morning Star" and executed by the well known Italian sculptor, Battiglia. With the statue Jonás' class gave him also a beautiful pedestal of marble and alabaster. Statue and pedestal stand eight feet high and are greatly admired by the many callers at the Jonás studio.

Boshko; "The Star" (Rogers), "A Memory" (Parks), "Moonlight and Starlight" (Gilberté), Miss Patterson.

Mrs. Noble McConnell is to furnish the program and also the music for dancing.

Nicholas Garagusi, Princess Theater, April 22

Nicholas Garagusi, violinist, announces a recital which will be given next Sunday evening at the Princess Theater with Clarinda B. Smith, soprano.

Mr. Garagusi was heard in the second of the Philadelphia Civic Concert series and scored a success. Press and public have been enthusiastic about his playing.

Mr. Garagusi leaves after his recital for a concert tour in the Middle West. He is also engaged to play in Ithaca with Clarinda B. Smith in a concert given by Cornell University.

Mr. Garagusi has selected for his recital a very interesting program and will play besides Vieuxtemps' concerto and a few novelties, his composition, "Appeal d'Amour."

Samuel Margolis' Students' Recital, April 24

Samuel Margolis, the well known New York vocal instructor, will present his artist-pupils in recital at Aeolian Hall, New York, on Tuesday evening, April 24.

Gabrilowitsch Orchestral Concert, April 27

Ossip Gabrilowitsch will offer a romantic program at the second of his three orchestral concerts in Aeolian Hall,

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Bispham in Fine Music-Talk—John McCormack and Evan Williams Visiting Soloists

Philadelphia, Pa., April 14, 1917.

This week's concerts of the Philadelphia Orchestra offered an unusually wide range of tonal beauty, diversion, and musicianly exposition. The symphony was Vincent d'Indy's symphony on a French mountain song. While in this work there is some adherence to symphonic form, the piano is allotted a part that cannot be termed inconspicuous, for in many portions of the work Harold Bauer formed the dominating feature. The virtuoso on this occasion was in a remarkably fine mood to accomplish the task at hand. His thoroughly marvelous conception of pianistic literature came to the fore with excellent and impressive results. Technically the piano portion of the d'Indy symphony is unusually intricate; however, the masterful control exercised by the soloist and the decided art which has crowned his endeavors came to the fore at all times, rendering the task at hand apparently less difficult than it actually was. Mr. Bauer also played Bach's D minor concerto, a work which under his capable mentality and emotional spirit proved intensely fascinating. The work of Mr. Stokowski during the performances was of that type which has brought him forward in the ranks of leading conductors, past and present. The opening number on the program was the Lully suite, which, given with excellent emphasis and a wide range of tonal grading, proved a charming selection. "Le Carnaval Romain," the last number on the program, was interpreted with fine spirit.

(See also editorial comment on this concert in "Variations.")

David Bispham in a Music Talk

David Bispham gave the final musical talk under the auspices of the Philadelphia Orchestra Association on Thursday afternoon, April 12, at Witherspoon Hall. The speaking, elocution and singing of the artist on this occasion were, as is always the case, a thoroughly satisfactory and laudable demonstration from all angles. It is unnecessary to dwell on the charm of Mr. Bispham's speaking voice or to repeat in detail the praise which has been showered on his masterly attainments in the fields of spoken verse and vocal settings. Suffice to say that the occasion in question was in every way up to the usual high Bispham standard. One of the main features upon which Mr. Bispham dwelt was the use of English text as applied to vocalized music. The artist strongly endorsed this movement and gave many logical reasons why it should be compassed. Woodruff Rogers was the accompanist on the occasion, and acquitted himself with entire satisfaction.

Evan Williams Appears With Welsh Singers

Opening with a spirited rendition of "The Star-Spangled Banner," in which the large audience joined with vigor and gusto, a huge chorus of Welsh singers under the fine interpretative direction of Edith Myfawny Morgan, gave a commendable concert at the Academy of Music on Tuesday evening, April 10. The principal number on the program, as far as the chorus was concerned, proved to be Coleridge Taylor's beautiful cantata, "Hiawatha's Wedding Feast." The soloists taking part were Evan Williams, American tenor; Esther Louisa Binker, contralto, and Benjamin F. Evans, baritone. The chorus sang with marked tonal smoothness, commendable precision of attack, and excellent understanding of the works produced. Mr. Williams gave two groups of songs, and though his superior thoughts in relation to the delivery of the numbers listed were of the highest type, a severe cold from which he was suffering marred the effectiveness of his vocal attainments. A very enjoyable feature of the evening was the duet sung by Mr. Williams and Susan John Mills. Miss Mills is possessed of a voice of unusual sweetness and warmth; moreover, she sings with a well balanced conception of tonality and musical understanding.

"L'Oracolo" and "Pagliacci" at the Metropolitan Opera House

On Tuesday evening, April 10, the Metropolitan Opera Company presented "L'Oracolo" and "Pagliacci" at the Metropolitan Opera House before an audience that occupied every available seat and standing space in the vast auditorium. Both numbers of the double bill were received with unstinted approval by all present. The costuming and staging were up to the usual standard of the Metropolitan Company; the casts included Antonio Scotti, Edith Mason, Adamo Didur, Luca Botta, Sophie Breslau, Claudia Muzio, Amato and Caruso; Giorgio Polacco conducted "L'Oracolo" and Gennaro Papi led the orchestra in "Pagliacci."

McCormack in Recital

Presenting a program that was in every way praiseworthy and gratefully received, John McCormack appeared before one of the largest audiences ever assembled at the Metropolitan Opera House Thursday evening. Mr. McCormack was in excellent voice and reaffirmed his right to the position as a dominating figure on the concert stage of today. Among the numbers chosen for rendition were selections from Handel, Brahms, Wolf and Rachmaninoff, which the tenor rendered with incomparable art. Aside from these numbers, a group of Irish songs was presented with equal effectiveness. Mr. McCormack was assisted by that excellent violinist, Donald McBeath, who rendered works from Wieniawski and Kreisler. Much praise is due Edwin Schneider, the accompanist. The tonal background created by him was at all times a reflection of the soloists' work.

Excellent Concert in Curtis Building

A program embracing many novelties was given by May Walker Lofland, soprano, assisted by Lewis James Howell, baritone, in the building of the Curtis Publishing Company. Nina Prettyman Howell presided at the piano. Miss Lof-

land is possessed of a beautiful voice and the rare ability to infuse her understanding of the works she delivers with her interpretation. Mr. Howell presented his side of the program with good results.

Matinee Musical Club in Concert

A concert by members of the Matinee Musical Club was given in the ballroom of the Bellevue-Stratford on Tuesday afternoon. It bore the title of "An Old-fashioned Rehearsal," and was presented in costume. Among those who participated were Mrs. Samuel W. Cooper, by whom the piece was written; Ella Frances Dance, Edna H. Baugher, Eleanor Moore, Ethel Neithammer, Helen Chance Muller, Laura Gerhard, Frances Pelton-Jones, Ella M. Olden and Effie Leland Bolz.

Baptist Temple Chorus

The large chorus of the Baptist Temple gave a concert on Tuesday evening. The work was under the direction of Clarence Reynolds, and those who assisted includes Henri Scott, basso; Mary Barnett, soprano, and Domenico Bove, violinist. Mr. Reynolds presided at the organ.

G. M. W.

Christine Miller With New York Symphony

On the day following her "snow bound" difficulties, Christine Miller appeared as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor at Auburn, N. Y., and scored her usual splendid success as the appended notices testify:

Two famous arias by Christine Miller, the mezzo-soprano, were sung with moving tenderness and beauty. The first was the Tschaikowsky's "Adieu, forêt," from "Jeanne l'Arc," and the second aria, sung in English, was "My Heart Is Weary," from Goring-Thomas' "Nadeshda." The rendition of the beautiful lament was perfect, and all the grief and longing the mother felt for her absent children was admirably brought out. Miss Miller's voice is very rich, full and of wide range. She takes the high notes with great ease and her gracious personality combined with her great beauty, made her an immediate favorite with Auburn people.—The Auburn Advertiser-Journal, March 21, 1917.

With the beautiful accompaniment played by the orchestra, the first selection given by Miss Miller was Tschai-kowsky's "Adieu, forêt." Miss Miller has a beautiful contralto voice, and expressive to such a degree that the whole scene was visible before her audience. The second number sung was the beautiful "My Heart Is Weary," from the Russian opera "Nadeshda," which was written by the English composer, Goring-Thomas. Full of the sorrow and sympathy of that country, the great contralto expressed the deep longing of the Russian girl, and at the close an encore was demanded, but only repeated bows would be given.—The Auburn Citizen, March 21, 1917.

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Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guiomar Novas, Johanna Gadski, Joan Manen, Carl Friedberg and Percy Grainger.

During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

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NEW YORK

ORATORIO SOCIETY SINGS WITH INSPIRATION

New York Press Lauds Work of Louis Koemmenich

Definite and convincing are the reviews which appeared in the New York daily papers praising the splendid work of the New York Oratorio Society in Bach's "St. Matthew Passion," presented at Carnegie Hall the evening of April 5 under the inspiring direction of Louis Koemmenich.

The orchestra and chorus in this case had no difficulty in siding and heightening each other's work. It was a double chorus of 250, a fully double orchestra, with the boys of the choir of St. John the Divine, Eton clad, perched high toward the bronzed ceiling of the stage. Over this huge congregation Louis Koemmenich, conducting, was admirable and gave a spirit to the old Bach "Passion" which kept intensely alive until the last tragic burial.—Evening Sun, April 6, 1917.

The performance was one of beauty and of excellence; and the large audience, by its unequivocal expression of pleasure, evidently agreed with me. Mr. Koemmenich has retranslated the work, but, at a superficial glance, he has made no vital changes in the text. What he seems to have done is attempt to facilitate the rhythm. He has made some transpositions in the numbers; but save for that, without close comparison of the two books, it would be difficult to distinguish Mr. Koemmenich's version from the old one that was sung at St. Bartholomew's Church on Tuesday night.—Evening World, April 6, 1917.

It was plain that the chorus knew the music, and that it had passed beyond a struggle with its difficulties to the higher significance of its expression. A notable feature of the performance was the intelligence that animated it, that coordinated its various elements into a profoundly moving and at the same time a robust and healthy eloquence, a sincere tenderness. The "Passion According to St. Matthew" had often been lamentably sentimentalized. The chorals have sometimes been sung in a lingering manner, like an angel's serenade, instead of the devout utterance of a Lutheran congregation. They were sung last evening with plenty of vigorous pieté; there was an abundant differentiation made between the reflective, the devotional, the dramatic elements of the choral speech. There was abundant nuance, and there was pregnant utterance of the significance of the music.—Times, April 6, 1917.

A few such disclosures of the significance of the "St. Matthew Passion" as that made under the direction of Louis Koemmenich last evening would do much to alter the public attitude. To be sure, the oratorio was not conceived with a large auditorium and a great assembly in the composer's mind. He aimed at the limits of the Thomas Church and its congregation and planned his music with a view only to the closest intimacy of expressions. To overcome this fundamental condition and construct an interpretation which shall meet the expanded conditions of a concert auditorium such as Carnegie Hall is something of an undertaking, and yet Mr. Koemmenich, by following something like the advice given by Wagner to theater conductors to "bring about the utmost distinctness," achieved a genuine and moving success. The performance was all intelligible, not only in the treatment of the text but in the matters of tempo and phrasing. The deep and tender meanings of Bach's music were published with searching eloquence. In this admirable result soloists, chorus and orchestra were equally concerned. It was plain that much study had been bestowed upon the work and the results were most gratifying. In quality of tone the chorus was excellent. In balance it was highly commendable, while in the disposition of accent and the various nuances there was art

of an inspiring type. We have not heard the Oratorio choir sing with so much finish and purpose in years.—Sun, April 6, 1917.

Last evening's performance of the Bach "St. Matthew Passion" at Carnegie Hall was a splendid exhibition of choral singing. Particularly in the impressive chorales were the results of Mr. Koem-



LOUIS KOEMMENICH,
Conductor of the New York Oratorio Society.

menich's work apparent. It may be doubted whether "O Haupt voll Blutund Wunden" has ever been sung more devoutly or with a purer musical beauty. In the more dramatic choral portions, also, such as the startling "Barabbas," the Oratorio Society showed the effects of a thorough training and the guidance of a broad musician.—Evening Mail, April 6, 1917.

It has been seven years since the Oratorio Society last presented Bach's "St. Matthew's Passion," and last night's performance of

the great work filled Carnegie Hall as no oratorio has filled it for many a season. The translation used had been revised especially for the performance by Mr. Koemmenich, and the society had made a special effort to make the revival noteworthy. The result must have been gratifying, both to the conductor and to the society; it was certainly so to the audience. Bach's music is not easily sung nor easily played, yet last night's performance was one of the finest things the Oratorio Society has accomplished in recent years. It was in the singing of the chorus and of the principals, and, in the playing of the orchestra, polished, vigorous and authoritative.—Tribune, April 6, 1917.

A performance which, so far as the choral singing was concerned, covered the Oratorio Society and its able conductor, Louis Koemmenich, with something that may quite fairly be called glory. The way that choir solved the problems of this music was nothing short of inspiring, and feeling, expressiveness, elevation of style went hand in hand with technical excellence. The chorales were treated with imposing breadth and grandeur, and the achievement in some chorales of almost superhuman difficulties would surely have evoked stormy recognition from the large audience save for the rule against applause. In the terrific "Ye Lightnings, Ye Thunders"—a chorus in which Bach's use of human voices suggests in color and sonority the most resplendent feats of modern orchestration—the effect was overwhelming. Again the brief choruses, notably that of a single word, "Barabbas," had the swift precision and the impact of artillery fire. All in all, it is safe to say that New York is at last developing a chorus which should rank with such an organization as the Mendelssohn Choir of Toronto, as it existed before the war.—Globe and Commercial Advertiser, April 6, 1917.

Gates and De Bruyn Present Offenbach's Opera Comique

With an orchestra of seventeen members of the New York Philharmonic Orchestra, W. H. Humiston, director, Offenbach's opera comique, "La Chanson de Fortunio," was given at the New York MacDowell Club on Tuesday, April 17. The leading roles were created by Lucy Gates, soprano, and Roger de Bruyn, tenor. Others who participated in the opera were Jacques Singer, Beulah Beach, Edith Bennet, Esther Taylor Douglas, Ocy Shoff, Grace Hornby and Perry Averill. Three of Bach's dances, arranged by F. A. Gevaert, and Wagner's "Siegfried Idyll" were rendered by the orchestra. In the Wagner number, the orchestra corresponded in size to that used by the composer when he gave it its first performance on December 25, 1870. A full report of this performance will be given in next week's issue of the MUSICAL COURIER.

A New Mana Zucca Song

Mana Zucca's "Two Little Stars," a song, which in words and in music, is after the manner of an English ballad. Possibly the success of this song in England will be fully as great as its popularity in America. It has a very vocal melody of great charm, and the accompaniment is within the technical powers of the average amateur pianist. The verses have an interest of their own which ought to make any song attractive even if the music was inferior to this delightful melody of Mana Zucca. The song has just been published by G. Schirmer.

"PAUL ALTHOUSE

The New Sensational Pinkerton in Madame Butterfly."

NEW YORK STAATS-ZEITUNG—He sang throughout the part with beautiful tone and diction.

NEW YORK TRIBUNE—There was a new B. F. Pinkerton in yesterday afternoon's performance of "Madame Butterfly" at the Metropolitan Opera House. He was also an excellent one, so excellent, indeed, that it is surprising that he has not been permitted to sing the part here before. Moreover, he was an American, which fact adds to the verisimilitude of the character. He was Paul Althouse, and despite a certain nervousness he acquitted himself most admirably. His voice has gained greatly in freedom of emission and its timbre has gained in richness. If yesterday's performance can be trusted Mr. Althouse ought to take a place in the front rank of the Metropolitan tenors.

NEW YORK HERALD—Mr. Althouse wins in tenor role in "Madame Butterfly." Mr. Althouse had been heard the evening previous in the principal tenor role of "Boris." His is a full, resonant voice capable of carrying a big dramatic aria to a thrilling climax or of doing delicate light singing. The tone is of beautiful quality. Vocally he gave an admirable performance.

THE EVENING MAIL—Yesterday's matinee performance of "Madame Butterfly" was chiefly significant because it gave Paul Althouse his first opportunity to appear in the role of Pinkerton. It is generally admitted that the character of the Lieutenant ought to be represented by an American if possible, and with such an American tenor as Mr. Althouse in the company there is little excuse for tampering with the realism of the opera. Allowing for the natural nervousness, one may safely call yesterday's experiment a decided success. The vocal powers of Mr. Althouse have long ago been established, and as an actor he

has improved steadily. It is to be hoped that next season he will be heard again in the same role, as well as in others of even greater importance.

THE MORNING TELEGRAPH—New Pinkerton gives Geraldine Farrar fine support. Mr. Althouse proceeded to give a splendid demonstration of his singing and acting abilities, so that the house accorded the new Pinkerton an emphatic ovation. He shared a dozen curtain calls with Miss Farrar after the first act, and thereafter was the object of continuous and hearty approbation.

THE EVENING WORLD—Althouse successful in Pinkerton debut. Mr. Althouse acquitted himself well, singing with unaccustomed freedom and, deservedly, winning the generous applause of a large audience.

THE EVENING SUN—Paul Althouse's singing of the naval lieutenant in yesterday's performance was the beginning, perhaps, of a "great American drive."

THE EVENING TELEGRAM—Winning golden opinions for his excellent voice and his skillful use of it.

THE NEW YORK TIMES—The audience gave the young American tenor a hearty welcome, and he sang his best.

THE EVENING POST—Paul Althouse sang Pinkerton for the first time, and acquitted himself with great credit.

NEW YORK SUN—Paul Althouse acquitted himself with great credit.

BROOKLYN DAILY EAGLE—Paul Althouse acquitted himself with great credit.



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PITTSBURGH

Griffiths' Pupils Sing "Stabat Mater"—Myers Directs Gounod Choral Society—Alys Larreyne Heard—Rhodes Forced to Break "No Encore" Rule—Notes

Pittsburgh, Pa., April 12, 1917.

One of the most fitting services during the Lenten season, was the rendition of Pergolesi's "Stabat Mater" on Wednesday evening, April 4, at the Church of the Ascension, given under the direction of Anne Griffiths and Edward Napier.

The choir or chorus for this service was composed of ten female voices; most of the singers are pupils of Miss Griffiths. The ensemble work of the choir was well balanced and sung with much feeling. The solo and duet numbers were exceptionally well rendered, a large portion falling to Clara Huhn, who has a lyric soprano voice of sympathetic quality. Winifred Perry, contralto of the First Presbyterian Church of the North Side, and Char-

lotte Wagner Ziegler, contralto of the Jewish Synagogue, were heard to good advantage in various solos and duets with Miss Huhn and Mrs. Urjatt Brown. The last duet which was rendered by Rhoda Draper and Velma Kaster, gave the audience an opportunity to hear two comparatively new singers in musical circles, who have beautiful voices of sympathetic quality, and sing with marked ease, clear enunciation, and deep feeling.

The entire service was one of which Pittsburgh can be proud. This was the first time this composition has ever been given here; and its performance calls for much praise to those directing the work and to those participating.

Myers Directs Gounod Choral Society

On Friday evening, April 6, at the Second Presbyterian Church, the Gounod Choral Society, I. Kay Myers, director, gave Dubois' "Seven Last Words of Christ," assisted by Mrs. Thomas C. Pitzer, soprano; Mrs. George R. Fisher, contralto; Dan Jarrett, tenor; Elmer Ablett, tenor; Ashley Brockett, baritone, and Esther Prugh Wright, at the organ.

In addition to giving this cantata, Mr. Myers sang Van De Water's "The Lord is My Shepherd," in a most

effective style. Mrs. Fisher also sang "He Was Despised" from "The Messiah."

The work of the soloists was excellent. For a new organization much praise is due Mr. Myers for the excellent success achieved.

Alys Larreyne Heard

Monday evening, April 9, at the Pitt Theater, a benefit was held for the American, British, French and Belgian Permanent Blind Relief War Fund, at which benefit Sergeant Major Robert Middlemiss was the principal speaker, introduced by Colonel J. M. Schoonmaker. At this benefit, Alys Larreyne, American soprano of the Grand Opera, Paris, sang the "Jewel Song" from "Faust," "Ouvre Tes Yeux Bleus," by Massenet, and "Bonjour Suzon," by Pressard. Mme. Larreyne has a soprano voice of lyric quality which she uses in very good style and appears quite at ease in singing songs of the French text. Her work was heartily applauded and she responded with several encores, ending her part of the program by singing "The Star Spangled Banner."

The accompanist for the evening was W. H. Oetting, a member of the faculty of the Pittsburgh Music Institute, who played on a very short notice, but his work was one of the added pleasures of the evening.

Rhodes Forced to Break "No Encore" Rule

Tuesday evening, April 10, 1917, the trustees of the Ben Avon United Presbyterian Church presented to the public a concert of the very highest standard, admission to which was by invitation, but the church was crowded to overflowing and many turned away.

The program for this concert, which was of a classical nature, was rendered by Charles Heinroth, organist, Will Rhodes, Jr., tenor; Mrs. L. A. Hubach, soprano. The program was preceded by the playing of "The Star Spangled Banner." The program contained the following: Mr. Heinroth, overture to "William Tell"; Mr. Rhodes, "In the Garden" (Liddle); "When the Dew is Falling" (Schneider), and "Morning" (Speaks); Mr. Heinroth, "The Swan" (Saint-Saëns), "Clock Movement" (Haydn); Mrs. Hubach, "Thou Art Repose" (Schubert), "La Fil-euse" (Raff), "Anitra's Dance" (Grieg), "Finlandia" (Sibelius), "Moment Musical" (Schubert); introduction to third act, and Bridal Chorus from "Lohengrin," "Farandole" (Bizet); Mr. Rhodes, Granier's "Hosannah"; Mrs. Hubach sang Cadman's "Welcome, Sweet Wind," from "Morning of the Year." Mrs. Hubach and Mr. Rhodes, closed their part of the program with the "Miserere," from "Trovatore."

Mrs. Hubach has a soprano voice of lyric quality, sings with ease and interprets her text with feeling and understanding.

Mr. Rhodes was in unusually good voice at this time and his work throughout the program was excellent. His rendition of Granier's "Hosannah" was given in such fine style that the audience insisted upon an encore, although it was the understanding that owing to the length of the program and in keeping with the artistic beauty of the program no encores would be given, Mr. Rhodes graciously repeated the second verse of the song, which again called forth prolonged applause. Mr. Rhodes is growing rapidly before the public as a tenor capable of doing "things," and the season that is drawing to a close has been a very busy one for this popular tenor.

Notes

Marion Faville, who was at the piano, is an accompanist of much experience, does her work in sympathy with the singer and her name as the accompanist is always noted with pleasure.

Tuesday evening in the William Penn Hotel ball room, Lina Esther Palmer, pianist, who has recently been chosen as soloist with the Cincinnati Symphony Orchestra during the Caruso week, gave her first recital before a Pittsburgh audience assisted by May Marshall Cobb, soprano of New York.

Edith Taylor Thomson, manager for the Heyn recitals, has announced that Amelita Galli-Curci will appear at the close of the Heyn recitals, March 8, 1918. This is an added attraction for the patrons of the Heyn series and regular season subscribers will be given first opportunity to retain their season seats for this added concert.

Sue Harvard, who has been one of Pittsburgh's prominent sopranos, will move to New York this month, where she was recently elected as soloist at the First Christian Scientist Church. Those who have watched Miss Harvard's progress will be glad to learn of her success in obtaining this position, but will be sorry to lose her from Pittsburgh musical circles.

H. E. W.

Sturkow-Ryder in Bloomington

Theodora Sturkow-Ryder's playing in Bloomington, Ill., brought forth the following comments from the press:

A splendid concert was given Friday evening in the auditorium of the new high school, under the auspices of the Amateur Musical Club, by Mme. Sturkow-Ryder, assisted by Charlotte Burton, violinist. Mme. Sturkow-Ryder, who is a very brilliant pianist, is a favorite with musical circles in Bloomington, and was greeted Friday evening with a large and enthusiastic audience. Her technic is almost faultless, and her tone big and ringing when required, and just as light and exquisitely delicate at other times. Her numbers were all most enthusiastically encored and she graciously responded with several encores.—The Daily Bulletin, April 1.

The dedication concert of the new high school was an occasion for congratulations all around. Mme. Sturkow-Ryder has, as it were, a magic in her fingers, making her music clear, ringing and rhythmical. Her technic is entirely adequate for her undertakings and some of them required a bigness and breadth of tone that is emphatic. This was true in the last number, the Tchaikowsky waltzes, and the Paderewski "Cracovienne," which were brilliantly accomplished. So much could be said for the variety of her program, making it for the greatest profit for the student of music, as well as the pleasure of all.—The Pantagraph, April 1.

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CARL FRIEDBERG

Pianist Wins Applause from Throng in Brahms' Sonata

CARL FRIEDBERG TRIUMPH.

But Kreisler knew well when he invited Friedberg to share with him that he was dealing with a true, a sincere and exceedingly accomplished artist. And those who did not share that knowledge with him at the beginning of the afternoon, must have been enlightened before the end. To hear Brahms' beautiful sonata as played by those distinguished men was a delight from first to last. The modest little man at the piano, who subsequently in the music he had adopted so effectively shrunk from acknowledging the applause with his partner, by no means filled a subordinate role in the inspiring results achieved. Indeed, there were some persons in the audience who though fully alive to the eloquence of Kreisler's cantilena in the flowing melody wherein Brahms has incorporated his "Regenlied," felt that Friedberg showed more profound and intense sympathy with the spirit of the composer than his collaborator.

His performance of the piano part, so exquisitely elaborated in nuances, so incisively expressive in every phrase was nothing short of mastery.

—New York American.

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PATRIOTIC ENTHUSIASM AT CINCINNATI CONCERT

Dr. Kunwald and Orchestra Get Double Encore for "Star Spangled Banner"

Cincinnati, Ohio, April 14, 1917.

At yesterday's regular symphony concert Dr. Kunwald, conductor, the following program was given: Overture, "Ali Baba," Cherubini; symphony No. 3, F major, Brahms; "A Sketch of the Steppes of Middle Asia," Borodin; aria, "Senta's Ballade," ("The Flying Dutchman"), Wagner; "Ein Dämmerungsbild," Brune; aria, "Abscheulicher" ("Fidelio"), Beethoven; overture, "Namensfeier," Beethoven.

Before the program proper "The Star Spangled Banner" was played. This aroused such enthusiasm that it had to be twice repeated.

The "Ali Baba" overture was played with great vim and spirit. Dr. Kunwald's presentation of Brahms, though always virile, is never lacking in grace and poetry. In his reading of the composer's symphony No. 3 on this occasion these points were especially evident. The conductor's perfect control of his orchestral forces, the technical finish and fine ensemble of these throughout the performance, bringing out each separate rhythmic figure of the work to its full value, and the refinement and delicacy with which its tender, poetic moods were portrayed, particularly noticeable in the third and closing movements, made of it a most notable performance. The audience acclaimed its appreciation by vociferous applause, which would not down until Dr. Kunwald had signaled his men to rise and acknowledge it with him.

Borodin's sketch was well played. "Ein Dämmerungsbild," a novelty, harmonized according to modern modes, impressed as that which it is intended to be, a twilight dream. It was charmingly presented. Beethoven's "Namensfeier" overture fitly closed a most enjoyable program.

Melanie Kurt's voice, resonant and powerful, was much admired.

At the last of this season's popular concerts, Sunday af-

ternoon, an audience filling every seat in Music Hall and a number of persons standing listened to a very interesting program. Dr. Kuhwald preceded the program by the playing "The Star Spangled Banner." The beautiful "Festival" overture of Lassen opened the regular program. A suite from Mendelssohn's "Midsummer Night's Dream" followed and was finely rendered, as was Grieg's lovely overture, "In Autumn." The performance of "En Berceau" by Louis Victor Saar, of the College of Music, a melody for violin with string accompaniment, was highly appreciated, and an encore was demanded. The composer and Emil Heermann, the concertmeister (who played the melody) were obliged to rise and acknowledge the insistent acclaim of the audience. The "Toreador and Andalouse" of Rubinstein, spiritedly conducted and played, was the closing number of the concert.

Carl Schiffeler, baritone, was the soloist. With a voice sonorous and of quality, he sang the "Toreador" song from "Carmen" and the aria from the second act of the "Tales of Hoffman."

College String Quartet Scores

The College of Music string quartet, Emil Heermann, principal, gave its final concert of the series at the Odeon last Monday evening. The string quartet, dispenser of the most intimate and loftiest of musical forms, has ever been traditional with the history of the Cincinnati College since the days of its first musical director, the illustrious Theodore Thomas. The present organization, under the leadership of Mr. Heermann, has reached a standard of artistic proficiency, which was exemplified to an eminent degree in the closing program. Associated with Mr. Heermann are Morgan Knox, Walter Werner and Ignace Argiewicz, all musicians of experience and routine. The concert opened with the Bach B minor suite for two violins, flute, viola and cello. The assisting artist was Ellis McDiarmid, the gifted young flutist of the symphony orchestra and a graduate of the college. The Borodin string quartet was finely given and highly appreciated by the listeners. The Cesar Franck quartet for piano and strings, with Romeo Gorno, pianist, as the assisting artist, closed the program. Signor Gorno gave a magnificent demonstration

of his interpretative qualities in ensemble playing and fully merited the ovation tendered him.

Conservatory Orchestra's Success

The fifth concert of the Cincinnati Conservatory Orchestra served to demonstrate the artistic value of the year's work of this energetic organization under Signor Tirindelli's leadership. Finely given and greatly applauded were the "Ruy Blas" overture of Mendelssohn, two short pieces of Elgar and the Arensky "Intermezzo." The overture "Il Guarany," of Gomes, played with verve and finish, closed the concert. Berta Forman, soprano, pupil of Minnie Tracey, sang with taste and charm the Rimsky-Korsakoff "Song of India" and Stephan's song from "Romeo and Juliet." Willard Tallentire, pupil of Tirindelli, gave a clear reading of two movements of the Wieniawski violin concerto in D minor. Jennie Vardeman played the B flat minor piano concerto of Tchaikowsky, displaying a mastery of technic and a maturity of musical insight and feeling rarely in evidence in so young an artist. S.

Luncheon in Honor of Dr. Duffield

Luncheon in honor of the Rev. Dr. Howard Duffield, Professor of Hymnology, Chaplain of the Guilford Organ School, and pastor of the Old First Presbyterian Church, was tendered him by Alfred J. Johnson at the Manhattan Club Saturday last, attended by a distinguished company of men prominent in the political and professional world. Among the number were Senator James Foley, Judge William K. Olcott, Charles F. Murphy, Senator James J. Walker, Thomas McCarthy, Senator John G. Saxe, Sheriff Alfred E. Smith, Thomas Churchill, Congressman George W. Loft, Judge Joseph E. Corrigan, Herbert E. Swope, Judge Edward Swann, Justice Victor J. Dowling, Congressman Thomas F. Smith, Thomas E. Murray, Anthony Morse, Philip Berolzheimer, Dr. William C. Carl, Clement R. Gale, and Herbert D. Lounsbury.

Dr. Duffield delivered an eloquent address on "Patriotism," which stirred his hearers to great enthusiasm, and was frequently interrupted by long and continued applause.



FLASHLIGHT PHOTOGRAPH OF SOME OF THE GUESTS AT THE SURPRISE PARTY TENDERED TO YEATMAN GRIFFITH.

Last Saturday on the occasion of his birthday anniversary, Yeatman Griffith, the well known New York vocal authority, was tendered a surprise party by his present class of artists, teachers and students. The affair was arranged without any knowledge of the plans reaching Mr. Griffith, and when the guests assembled for the festivities, he was surprised beyond words. He was presented with a beautiful hand carved gold ring, set with an oriental sapphire, given to him by seventy of his pupils. Florence Macbeth acted as spokesman at the presentation, and in a pretty speech told Mr. Griffith how his pupils appreciated his work and efforts in their behalf. Yeatman Griffith, in well chosen words, told of his gratitude and his appreciation of the gift. Many of his artist pupils were not able to attend the birthday party on account of engagements. In the group shown above are represented seven countries, i. e., North America, South America, England, Italy, Austria, South Africa and New Zealand. The states represented are New York, Minnesota, Wisconsin, Texas, Missouri, New Mexico, Illinois, Indiana, Ohio, Kentucky, Pennsylvania, Colorado, Oregon, Iowa, Connecticut, California, New Jersey, Virginia, Massachusetts, South Dakota and Wyoming. In addition to his pupils, a few guests were present, among them being Daniel Mayer and Theodore Stier. The cross (x) indicates Yeatman Griffith. At his left is Mrs. Yeatman Griffith, who acts as his assistant at the studio. At the right is Florence Macbeth, the well known coloratura soprano, who is one of his many artist-pupils.

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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Clarence Lucas, after hearing the oratorio last Sunday evening, said that St. Francis of Assisi was too austere to be called "a sissy."

Reginald de Koven and Glen Macdonough, who collaborated years ago in "The Algerian," are at work on a romantic light opera to be called "Yesterday."

War is the irresistible social leveler. London's Covent Garden Opera House, according to an English Exchange, now is used by the Government officials as a furniture repository.

Corfu, which used to be the German Emperor's favorite picnic island before the war, is having opera this spring, notwithstanding that it is situated, so to say, in media res. The season, which has an exclusive Italian repertoire, will terminate May 3.

At the "Lakmé" performance at the Metropolitan last Monday evening, William J. Guard, press chief, stepped before the curtain between the second and third acts and announced that the French had won a great victory and captured thousands of the enemy. The audience cheered wildly and the orchestra played the "Marseillaise" and "The Star Spangled Banner."

The Birmingham (England) Daily Post is responsible for the statement that "in the future Sir Thomas Beecham intends to run opera all the year round in London, as soon as possible, in a large new opera house, the building of which is to begin shortly. He proposes also to run a provincial troupe. The standard of performance would be as high in the provincial company as in the London one. The singers would be to great extent the same; a man would perform, say, in London on Monday, in Birmingham on Wednesday, and in London again on Friday." This is qualified by the statement that "if Sir Thomas Beecham is to carry out his scheme as he would like to do, we (in Birmingham) must provide a local orchestra. His plan is to use, in cities like Manchester, Liverpool,

Glasgow, and Edinburgh, the thoroughly competent orchestras that already exist there."

We wonder if all the Metropolitan songbirds who are engaged for South America this summer heard the hum of the U-boat torpedo off the Jersey coast Tuesday morning? Rather a dubious sound for the Buenos Aires impresarios, was it not?

There was a time when light opera of the best class was the favorite form of American theatrical entertainment. For many years past, however, it has languished, but now the success of "The Canterbury Pilgrims" at the Metropolitan appears to have given the managers fresh confidence. The first sign of it is a revival of De Koven's "The Highwayman," which will begin in New York soon.

It is rather exceptional for a singer to appear as soloist with large orchestras no less than seven times in one season. Julia Claussen has won that enviable record this season, having sung with orchestras in New York, Philadelphia, Chicago, Baltimore, Washington, Detroit and Seattle. This enterprising contralto of international fame will continue next season under the Loudon Charlton management.

Richard Strauss was the only German composer of renown who did not sign the famous manifesto of the "Intellectuals" issued just after the outbreak of war. His action brought the accusation from Reger that the composer of "Rosenkavalier" and the much played symphonic poems had his eye on the future royalties from London, Paris, Rome and Moscow.

Tenors may come and tenors may go, but John McCormack's audiences remain as large as ever. Last Sunday, at the Hippodrome here, it was fortunate that the building is so solid, else its walls would have been burst outward by many listeners within. McCormack draws his auditors from all ranks from the humblest to the highest. He is the modern Pied Piper for grownups.

Margarete Matzenauer, aside from the fact that she has taken steps to become an American citizen, gave substantial proof of her American spirit last week by forming one of a box party at the Polo Grounds, New York, at the opening game between the Yankees and the Red Sox. She was accompanied by her father—who witnessed his first ball game—Emil Polak, conductor of the Chicago Opera Association, and Loomis Taylor.

The success achieved by Paul Althouse last Thursday at the Metropolitan Opera House, in his first appearance as Pinkerton in "Butterfly," emphasizes what the MUSICAL COURIER has said for many years—that there are American singers who, if given the opportunity, will acquit themselves with credit and glory. Althouse is the first American tenor to sing this role at the Metropolitan. Give the American singer a chance, and invariably he renders a good account of himself.

It is good news to learn that the Chicago Opera, under Cleofonte Campanini, will visit New York next January for four weeks. The organization has been a signal success in its home city and recently finished there the most brilliant and profitable opera season ever held in Chicago, a result due to the indefatigable industry and diversified gifts of Campanini as well as to the sensational receipts netted by the appearances of Amelita Galli-Curci. New York is looking forward eagerly to making her artistic acquaintance next winter.

One of the great musical movements of America is the work of the National Federation of Musical Clubs, and its convention and biennial at Birmingham, Ala., this week must be reckoned as another decisive step forward, for weighty musical matters engage the attention of these progressive and persevering women every time they meet for their national gatherings. Through their separate music clubs, the Federation members have built up the concert going public of this country and made possible the long tours of the traveling artists. Also the Federation, by means of its competitive contests, has helped scores of American players, singers and composers in their careers. If the Federation now succeeds in its great ideal of inducing the United

States Government to establish a Ministry of Fine Arts at Washington, we will indeed be on the road to general realization that music in this country no longer is regarded as a more or less superfluous luxury, but an actual necessity in the national and community life, an integral part of the American educational and cultural system. A national conservatory, a national opera, and State and city subsidies for symphony orchestras and opera companies would not be long in following our Ministry of Fine Arts.

Few of the smaller communities west of the Mississippi have the enviable record for musical activity that belongs to Lindsborg, Kan. In next week's issue there will be an extended notice of the annual music festival which has just ended there. Many a choral society, even in the largest cities of our country, would be proud to equal the record established by that of Lindsborg—thirty-five years of uninterrupted existence, during which time no less than ninety-nine performances of the "Messiah," which is the feature of the annual festival, have been sung.

Southward now the course of opera wends its way. Beginning next Monday, the Metropolitan Opera will give its annual week of performances in Atlanta, Ga., and advance sales indicate that the usual receipts of about \$100,000 will be realized for the series. The Southern metropolis always decks itself in its best garb for the great week of opera and the singers and conductors are applauded to the echo and feted like musical monarchs. It is a wonderful week for Atlanta and a wonderful week for the Metropolitan, says the treasurer of that company.

"Lakmé" has come into new popularity in New York, and hereafter doubtless will be included in the permanent repertoire of the Metropolitan. The Délibes opera is full of melody and Oriental color and atmosphere even if its libretto is not a quick moving or very convincing one. The fine singing and youthful attractiveness of Martinelli, the beauty, charm and brilliant coloratura of the slim Barrientos, and the finished acting and vocalism of Messrs. De Luca and Rothier are further potent aids in the renewed favor which has come to "Lakmé" here.

One great victory, at least, has been accomplished by the German submarines. Buenos Aires is to be deprived this summer of hearing Stracciari, the great baritone, who recently scored such a sensational success in Havana. He was to have sung in the South American metropolis, but owing to the U-boat dangers, he will not undertake the journey out of deference to the fears of Mme. Stracciari, who insists on the abandonment of her husband's Buenos Aires engagements in preference to exposing him to possible attack by the undersea engines of destruction. Stracciari now is negotiating an important operatic engagement which will keep him in America next season.

The following editorial is reproduced from the Philadelphia Press of March 31, 1917:

AN HONOR TO PHILADELPHIA.

Once more the Philadelphia Orchestra has proved its worth to Philadelphia. The magnificence of the Mahler Eighth Symphony, the first production of which last year under the direction of Mr. Stokowski made an unmistakably fine impression upon musical America, has been duplicated in the "St. Matthew Passion" music by Johann Sebastian Bach.

Musicians of distinction have been attracted to Philadelphia by the performances given this week. The achievements of the orchestra and its affiliated forces can hardly have failed to impress them with the importance of Philadelphia as one of the few really great homes of choral and orchestral interpretations.

The Bach music at the approach of Passion Week is to become a Philadelphia tradition, according to the plans of the orchestra powers. With such an impressive chorus and such a magnificent body of instrumentalists as the foundation, Philadelphia can well become famous for its annual Bach performances, a shrine of music where the finest inspiration can be found.

Mr. Stokowski is to be thanked for his high purposes and for the free expenditure of his unsurpassed musicianship. The orchestra and chorus, who worked hard and long to achieve the goal, are no less worthy of gratitude. And, finally, the hundreds of music lovers everywhere who rallied to the support of the campaign for an adequate endowment for the orchestra are to be congratulated for lending their support to so worthy an institution.

When papers of importance speak in this way it is evident that Philadelphia is fully alive to the value of its orchestra as a factor in civic life.

VARIATIONS

By the Editor-in-Chief

Spring Complaint

The spring days are upon us and we look at music with rather a rebellious and frolicsome eye. This musical season is about dead, and it is exactly 181 days to the opening of the next musical season. Opera expires here the day after tomorrow; long live opera. It is not true, reports Bert Leston Taylor, that Irving Berlin contemplates changing his name to Irving New York. We shall refuse, however, to listen henceforth to Haydn's "Kaiser" quartet and Beethoven's "Kaiser" concerto. We intend to ask the authorities to intern Melot, the spy, who snooped around when Isolde, our Irish ally, wished to talk over very personal matters with Tristan. At Billy Sunday's revival seances here, he says that the music of his choir helps to fight off the devil. "No wonder," comments a cruel critic, cryptically. We don't know why, but we have formed a renewed love for Bach this spring. An American composer told us that there is no such sum as \$7,000,000,000. By the way, this is the time for American composers to compose. They have been waiting for inspiration. Here it is. All the thrills of being at war, with none of its horrors. After the fighting begins, the composers will say that the terribleness of it all lames their imagination and paralyzes their pen. Always an excuse. Fleets, guns, khaki, shells, submarine chasers, recruiting, shrapnel, training, Red Cross bandages, trench mortars, ought to produce great symphonies and imperishable operas.

Rear Guard

We hasten to add, lest there be any misunderstanding, that though we hate war, we have offered our services to our country. Perhaps if there is war everywhere, battle may lose its significance as a convincing force.

To Others

This is the time for musicians, also, to remember that their country needs them, and is calling with no uncertain voice. There is no reason why American musicians should not go to the colors as well as men from all other walks of life.

In all the European countries the musical profession responded nobly, and there were many instances of heroic devotion on the part of the tonal representatives. In these days of stress and distress for America, it is expected that all her sons shall stand by her without selfishness or sluggishness. Those musicians who are in a position to do so should enlist at once. There are countless positions for them to fill.

This is an especially good opportunity for unemployed players of wind instruments to join the army bands. As a rule, band players are not called upon to do any actual fighting on the front lines, but their services are none the less valuable, for they give concerts behind the front and also at the hospitals, and in that way help to cheer the spirits and elevate the morale of their comrades in arms.

This is the chance for musicians to show that they have patriotism and nobility and fighting spirit in them; this is the chance for musicians to show that they are as useful as citizens as the men in the offices, factories and other lines of commercial endeavor. Enlist, musicians, to the eternal glory of your profession and your country!

The Decline of Boston

Complaint comes that the generous gentleman who foots the deficit bills for the Boston Symphony Orchestra is dissatisfied with the lack of support his organization receives in its home city. He is reported to be tired of paying the piper single handed. The late Eben Jordan felt the same way about his Boston Opera, which he allowed to languish and finally disintegrate. Boston seems to have an open mind on the subject of music, but a closed pocketbook.

Looking Backward in Opera

In the opera season closing at the Metropolitan next Saturday evening, the most distinguishing feature, aside from music, has been the success with which Giulio Gatti-Casazza, the managing director, has kept the institution free from political and war disturbances. Himself a citizen of the world and a quiet, sane gentleman of infinite tact and patience, he has succeeded in getting the singers of his com-

pany to follow his example of consideration and forbearance. The Italians, Germans, Austrians, Americans, Australians, French, Russian, Spanish and other nationalities represented at the Metropolitan have dwelt together in peace and harmony, allied in the endeavor to give good opera and to serve only the musical flag. They all bowed down to Czar Wagner, Emperor Mozart, Kings Verdi and Gluck, Crown Prince Puccini, and Field Marshals Bizet, Massenet, Donizetti, etc. Musically, the Metropolitan 1916-1917 season did not differ materially from other winters at our opera house. A total of 150 performances (they are listed elsewhere in this issue) consisted of thirty-nine operas, twenty in Italian, thirteen in German, five in French, and one in English. (More internationalism.) Wagner headed the list with thirty performances of eight operas. To us personally the most interesting happening of the season was De Koven's "The Canterbury Pilgrims"; the least interesting was Zandonai's "Francesca da Rimini"—that is, if one excepts Geraldine Farrar's debut in "Thais."

Music and Militarism

We wish to protest, and ask other fair minded Americans to protest, against the brutal attacks which the New York Globe has been making upon Johanna Gadski, of the Metropolitan Opera, simply and solely because she is a German and sympathizes with her country.

There is no excuse for the savagery of the Globe, and we are glad to say that it stands alone of all the New York papers in its demand that Mme. Gadski be not reengaged for the Metropolitan next season. We enjoy Mme. Gadski's personal acquaintance and although we have discussed the war issues with her, we never have heard her say anything detrimental to American interests, or voice an opinion calling for her forfeiture of the privileges of hospitality in our country and of respectful consideration as an artist. The best answer to the Globe's ungentlemanly attitude is the reception which Mme. Gadski was given by the audience the other night at her season's farewell in "Tristan and Isolde." The great artist was in wonderful form and never sang with more spirit or sympathy. The house rose at her and applauded without cease until Mme. Gadski had bowed her thanks a countless number of times. We wonder whether President Wilson would look upon the Globe as carrying out his ideas of fairness and courtesy toward Germans in our midst who are engaged in peaceful pursuits, obey our laws, and are neither agitators nor conspirators. Do not let us commit the atrocity of unreasoning hatred; do not let us be maliciously autocratic.

Astride the Issue

Following the most recent New York appearance of Tilly Koenen, the Dutch concert singer, two local newspapers had the following:

The Evening Post.

After the group of Strauss songs she sang his "Ständchen," a most unfortunate choice for her.

The Evening Mail.

Richard Strauss has seldom been better interpreted in New York than he was by Miss Koenen last evening. As an encore the "Ständchen" was added, exhibiting a surprisingly light touch for a contralto voice.

Modestly, Miss Koenen asks us: "Which is right?" We reply unhesitatingly that while the "Ständchen" was a most unfortunate choice for Miss Koenen, nevertheless the song seldom has been better interpreted in New York.

M. B. H. Breaks Loose

M. B. H. sends us spring greetings and this: "Being of a retiring disposition, I hate to suggest to people what they ought to do. I know that you don't mind giving them advice. Won't you please inform George Washington II, editor of Musical Malaria, that there are two places where he has not yet had himself invited to deliver his great address, in which he frees our nation from something or other. (I have not yet been able to discover what it is he frees us from—I wish it were mosquitoes.) The two places are Bushwick Junction, L. I., and Greenwood Cemetery, Brooklyn. At Bushwick Junc-

tion I have long noticed a sad railroad flagman who looks as though he might welcome anything in the way of a change. At Greenwood Cemetery there are a number of dead ones who might be interested to hear some jokes about Adelina Patti and Blind Tom, to learn that the musical future of this country rests on community singing, and that we are the most musical nation because we are mulcted out of the highest fees by artists. The moment George Wash. opens his mouth about any real musical matter he puts his brogan into it. In the latest issue of Musical Malaria he poses as a red hot patriot and then says that 'America' should not be made our typical national anthem, because 'the air is nothing but the English anthem, "God Save the Queen," and the Austrian national hymn . . . the music is the same.' For the love of Mike, what is George Wash.? He claims to have been born in England, but he does not know that the English tune he refers to has been called 'God Save the King' ever since Queen Victoria died. And then, to prove his total ignorance of music in general and of American national anthems in particular, he says that the tune of 'America' is the same as that of the Austrian national hymn. Has the man no ear at all, even for such primitive music? Of course, every one else, except George Wash., knows that 'America' is identical with the German national anthem, and that the Austrian hymn (by Haydn) is a totally different piece in melody, rhythm and time, a piece which no one but a musical nincompoop could mistake as being the same as 'America.' At one time, when you accused George Wash. of being ignorant of music, and a four flusher on actual tonal matters, I was not convinced. Now, however, he has set himself down publicly as an arrant musical ignoramus and an unequivocal musical jassack. Ask George Wash., for me, please, whether his rabbinical ancestors have taught him the difference between 'Kol Nidrei' and 'The Jazz Rag.' Tell him amen, selah and mazeltof (is this spelled right?) from an unregenerate Goy."

A Philadelphia Concert

Admirable orchestral and pianistic art, remarkable ensemble, and electrical baton power of high voltage rewarded our visit to Philadelphia last week to hear a concert by the famous symphony organization of that city, with Harold Bauer as the soloist.

We are an old and steadfast admirer of Leopold Stokowski, the conductor, and we have watched his constant and phenomenal artistic growth with extreme satisfaction. Each time we hear him we note new depth, new resourcefulness, new mastery in his interpretations. His grip on his playing body remains as unusual as ever. He has the compelling force, the stimulative enthusiasm, the irresistible magnetism of a born orchestral leader, and he now possesses the training and experience to bring his fine qualities to their full fruition.

The scores conducted by Stokowski were a Lully suite, the Bach D minor piano concerto, d'Indy's "Symphony on a French Mountain Song" and Berlioz's "Carneval Romain" overture. Not a stupendous program, you would say. Perhaps not; but it was truly wonderful in the way Stokowski led it. He gave to the Lully music all its unsophisticated charm, and yet he nuanced it tonally and dynamically so as to show not a trace of the color monotony which too frequently wears the modern ear in the simplest of the ultra classics. The light and shade of all the orchestral departments and the exquisite technical clarity and tone purity of the various choirs were set forth ravishingly in this Lully music. It was a musical experience of unalloyed delight.

In the Bach concerto, the ensemble achieved grazed on perfection. We learned from an unofficial source that Messrs. Bauer and Stokowski had spent six hours on private rehearsal of the noble music, and the performance proved it. The pianist used his notes, which was another factor that helped to give intimacy to the reading and make it seem like chamber music. Both artists and the sympathetic orchestra were in grateful accord, and the limpid and soul satisfying measures flowed forth in flawless stateliness and beauty. It was truly an inspired rendering and it did not fail to inspire the listeners. They applauded old Bach as though they had just been fired by the most intense and sensational modern music.

The d'Indy was another phenomenon far out of the ordinary. Bauer and Stokowski have restored the piece to our affections, a place it had lost after our previous hearing of it, some years ago in New York. Bauer told us he was renewing acquaintance with the d'Indy composition after sixteen years of

disuse. His playing sounded as though the work never had left his fingers for sixteen years. We were astounded at the dash and flame which Bauer exhibited, for a few moments before we had been marveling at his repose and continence in the Bach concerto. Technic with Bauer always seems to be a thing not apart from, but a part of, his interpretation. He melted his emotions and his mechanics into a harmonious, well ordered and authoritative whole. Bauer's version of the d'Indy symphony made us think: "That way it should be done, and no other." He revealed thought, musicianship and responsive feeling in every note that came from under his fingers. And we must add, be it ethical or not, that his tone was a voluminous and multicolored one, produced on as sonorous and tender a Mason & Hamlin as it ever has been our privilege to hear.

Thunderous applause fell to the lot of Bauer and Stokowski as they joined hands and bowed. They deserved the ovation. Stokowski gave a keenly vivid account of the orchestral portions, which require intimate piano knowledge on the part of the leader for they are welded into a solid musical organism with the keyboard instrument. Some of the climaxes achieved were electrifying. The symphony is highly picturesque, very tuneful, and very appealing, as done by Bauer and Stokowski.

Extremely brilliant was the "Romain" overture, attacked by director and men with verve and jollity. It was an interesting sight to note the complete absorption of the players in their task, their exact response to every arm and finger movement (and doubtless also facial expression) of Leopold Stokowski. He is a great generalissimo of the baton and he has led the Philadelphia Orchestra victoriously to a place on the altitudinous ridge of the orchestral Parnassus.

Versatility

A leopard cannot change its spots, but some good musicians can change their medium of tonal expression, and Ossip Gabrilowitsch is one of those gifted individuals. Last Sunday afternoon, Ossip the pianist became Ossip the conductor, and at Aeolian Hall he led a large orchestra in Beethoven's "Egmont" overture, Mozart's G minor symphony, Beethoven's "Leonore" overture No. 3, a suite by Gretry-Mottl and Haydn's cello concerto, played by Pablo Casals.

Gabrilowitsch has on many occasions demonstrated his refined and thorough musical knowledge and it was in evidence again at this concert. He showed cerebral grasp of the big works, and he exhibited also impressive understanding of the orchestra and of its possibilities. It was hardly to be expected that after necessarily limited rehearsal with unfamiliar material, Gabrilowitsch should produce startling results, but what he accomplished was sufficient evidence of his ability with the stick. In many passages the effects achieved even called for wonderment at Gabrilowitsch's directorial force. He has invigorating rhythm, unfailing taste, and a true sense of musical dignity. He is a quiet and graceful but propulsive and alert conductor.

The Conservatory Call

The sisters Sutro have made good their intention to start a movement for a national conservatory, as the attached evidences:

April 13, 1917.

Mr. Leonard Liebling, Musical Courier, 437 Fifth Avenue, New York, N. Y.

Dear Mr. Liebling—Frank S. Hastings will be very glad to have you attend a meeting at his residence, 15 West Fifty-first street, on Thursday, April 26, at 8:30 p. m., to discuss the subject of a National American School of Music, and for Americans, on the order of the Paris Conservatoire, for the furtherance and development of music in all its branches.

Your opinion will be of great value, and it is earnestly to be hoped that you will make an effort to attend, as it is very important to interest as many musicians and music lovers as possible.

Enclosed a list of those already interested and expected to be present.

Yours sincerely,

ROSE L. SUTRO.

124 West Seventy-fifth Street.

Phone Columbus 2016.

Emilie Frances Bauer, Mrs. H. H. Beach, David Bispham, Philip Berolzheimer, John Alden Carpenter, George W. Chadwick, Walter Damrosch, Reginald De Koven, Dr. Miles Farrow, Arthur Foote, Archer Gibson, F. S. Hastings, Victor Harris, Victor Herbert, Paul Kempf, Franz Kneisel, Frank La Forge, Alexander Lambert, E. R. Lederman, Leonard Liebling, Dr. Horatio Parker, John Powell, Oscar Seagle, Harry Rowe Shelley, Ernest Schelling, Theodore Spiering, Albert Spalding, Ottlie Sutro, Emma Thurber, Reinhard Werrenrath, Herbert Witherspoon, Arthur Woodruff, Mme. Bloomfield-Zeisler, Vincent Astor, Andrew Carnegie, Harry Harkness Fazlauer, Henry C. Frick, Frank Grey Griawold, Mrs. E. H. Harriman, H. C. Higgins, Otto H. Kahn, Countess Annie Leary, Mrs. J.

F. D. Lanier, Frank A. Munsey, Clarence H. Mackay, Ralph Pulitzer, Charles M. Schwab, A. T. Stotesbury, Rudolph E. Shirmer, Mrs. Jeannette M. Thurber, Henry A. Walters, Rodman Wanamaker, Harry Payne Whitney.

An Admission

We are in receipt of the following communication:

This may amuse your good readers: I overheard two musicians at a recent performance of De Koven's opera calling it: "Can't-a-bear-ye Pilgrims!" A. U. C., a musician with a sense of humour!

Cleveland's Orchestra

Emil Oberhoffer, director of the Minneapolis Orchestra, has been saying some nice things about America that have gained wide publicity. Among them: He believes that it will not be long before every fair sized city east of the Mississippi will have its own symphony orchestra. But evidently the orchestra leader from the Northwest does not know Cleveland, Ohio, or he would not have been so optimistic. And yet, he does know Cleveland, because he has been there with his orchestra. How could he make such prophecies?

Oriental countries are dotted with fine buildings for the education of the "heathen" that were made possible through donations of Cleveland people; American universities have received tremendous contributions from that city (Chicago University and John D. Rockefeller as an example), so have hospitals, churches and many institutions for the uplift. And even in the talk for lending billions of dollars to France, the voice of the Clevelander is audibly heard.

But when the collection plate is passed for the support of a Cleveland orchestra, something stops right there and the returns are barely enough to pay for the services of a first-class concertmaster for a season.

Now, will someone tell us what the matter is with Cleveland? The money is there in abundance. "Hip Hip Hooray" played to over \$50,000 at the Hippodrome during a week's stay recently. McCormack's concerts are so unusually good, from the standpoint of the box office, that a return engagement or two is the invariable program of the managers. So, why can't the city of Cleveland, with three-quarters of a million of people, support a symphony orchestra? Suggestions will be gratefully received.—[The foregoing was written by a Clevelander.—L. L.]

Lese Music

A phonographic catalogue shows that the United States Marine Band plays these works:

"Klar zum Gefecht" march.
"German Fidelity" march.
"Grand Duke of Baden" march.
"Krupp" march.
"Die Wacht am Rhein."
"Mit Bomben und Granaten."
"Treu zu Kaiser und Reich."
"German Cavalry" march.
"Treu der Flagge."
"Gott erhalte den Kaiser."

Answer "Yes" or "No"

A Chicago paper interviewed "Mlle." Sophie Braslau and asked her whether she is engaged to be married to Mischa Elman. The paper says that she seemed annoyed and answered: "The rumor is flattering, but I must deny it vehemently." Why, "Mlle." and why vehemently?

LEONARD LIEBLING.

THE METROPOLITAN SEASON

This week the season at the Metropolitan Opera House draws to a close. New York has had twenty-three weeks of opera at the big Broadway house this winter. During that time there have been one hundred and fifty performances of thirty-nine different operas, twenty in Italian, thirteen in German, five in French and one in English. This includes five double bills and one benefit performance, consisting of acts from four different operas.

Complete statistics are as follows:

OPERAS IN ITALIAN.

Verdi.

Aida	7
La Traviata	2
Il Trovatore	5
Rigoletto	5
	Puccini.
La Bohème	5
Madama Butterfly	5

Tosca	5
Manon Lescaut	4
	Donizetti.
Lucia di Lammermoor	2
L'Elisir d'Amore	5
	Mascagni.
Cavalleria Rusticana	3
Pagliacci	5
	Leoncavallo.
Madame Sans-Gêne	3
	Giordano.
Il Barbiere di Siviglia	3
Marta	3
	Rossini.
Le Nozze di Figaro	3
	Mozart.
Boris Godunoff	4
	Borodin.
Prince Igor	2
	Zandonai.
Francesca da Rimini	5
	Leoni.
L'Oracolo	2

OPERAS IN GERMAN.

Wagner.

Tristan und Isolde	5
Die Meistersinger	5
Lohengrin	5
Parsifal	3
Rheingold	2
Die Walküre	4
Siegfried	5
Götterdämmerung	1

Strauss.

Der Rosenkavalier	3
	Humperdinck.
Haensel und Gretel	1
	Mozart.
Die Zauberflöte	3
	Gluck.
Iphigenia in Tauris	5
	Beethoven.

Fidelio	3
	Bizet.
Carmen	8
Les Pecheurs de Perles	4
	Saint-Saëns.
Samson et Dalila	5
	Massenet.
Thais	5
	Delibes.
Lakmé	3

OPERAS IN FRENCH.

Bizet.

Carmen	8
Les Pecheurs de Perles	4
	Saint-Saëns.
Samson et Dalila	5
	Massenet.
Thais	5
	Delibes.
Lakmé	3

OPERA IN ENGLISH.

De Koven.

The Canterbury Pilgrims	6
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Two oratorios were sung at the Sunday night concerts, Gounod's "Mors et Vita" once and Ariani's "San Francisco d'Assisi" also once.

It will be seen that "Carmen" led with eight performances, closely followed by "Aida" with seven, and then "The Canterbury Pilgrims" with six, while each of the following works had five performances: "Rigoletto," "La Bohème," "Madama Butterfly," "Tosca," "L'Elisir d'Amore," "Pagliacci," "Francesca da Rimini," "Tristan and Isolde," "Die Meistersinger," "Lohengrin," "Iphigenia in Tauris," "Samson et Dalila," and "Thais."

The first novelty of the season was "Les Pécheurs de Perles." It was beautifully sung by a cast including Hempel, Caruso and De Luca, but rather coldly received by the public. It is doubtful if this work will be continued another season. The second novelty was Zandonai's "Francesca da Rimini." This, too, proved to be a work of no special interest and its continuance in the repertoire seems doubtful. The third work, new to the Metropolitan repertoire, was the Richard Strauss version of Gluck's "Iphigenia in Tauris," sung in German. The inability of most of the German cast to sing in anything even approaching the style demanded by Gluck's music killed whatever chance of success with the public might have been inherent in the work, notwithstanding splendid work by Conductor Bodanzky and his orchestra and a fine scenic outfit. The fourth novelty of the season was De Koven's "Canterbury Pilgrims," which turned out to be, from the standpoint of public support, the most successful opera in English that the Metropolitan has yet presented.

There were four revivals of works long absent from the repertoire—"Le Nozze di Figaro," from every standpoint one of the finest productions of the winter at the Metropolitan, due principally to a remarkable cast, led by Hempel, Matzenauer and De Luca; "L'Elisir d'Amore," in which Caruso had one of his most congenial roles, winning a notable success; "Thais," of which Miss Farrar's personal popularity made a qualified success, notwithstanding

ing the many artistic shortcomings in the production, and "Lakmé," which was delightfully done with Mme. Barrientos in the title role.

Beside New York performances there have been eleven at the Academy of Music, Brooklyn; sixteen at the Metropolitan Opera House, Philadelphia, and next week the schedule calls for seven performances in Atlanta. The total number of performances during the twenty-four weeks of the season 1916-1917, including the twenty-two Sunday concerts, will be two hundred and six.

THE NEW EDITION OF THE "ST. MATTHEW PASSION"

The following letter will be of much interest to musicians, especially those to whom the works of Bach particularly appeal. It will be seen that the writer objects to certain features of the new edition of Bach's "St. Matthew Passion," edited by Louis Koemmenich, published by Oliver Ditson, and used in the recent notable production of the great work by the Oratorio Society of New York, of which Mr. Koemmenich is conductor. It is apparent that the writer has no desire to belittle the efforts of Mr. Koemmenich, who, as acknowledged by all, has done a tremendous amount toward increasing the interest taken in oratorio, not alone in New York but throughout the country. He differs with the editor of the "St. Matthew Passion" on strictly academic grounds. Mr. Koemmenich will no doubt reply, stating the reasons which guided him in preparing the work as he did. Such an explanation, from one of Mr. Koemmenich's authority, will be anticipated with much interest:

New York, April 9, 1917.

The Editor Musical Courier:

In view of the fact that there are in print so many editions of Bach's better known works, his "Passion According to St. Matthew" in particular, the appearance of a new one would not attract attention unless it contained features quite out of the ordinary. As such, however, is the case with the edition prepared for publication by Mr. Koemmenich, the conductor of the New York Oratorio Society, which was used at the recent performance of this work by that organization, it calls for consideration.

It is safe to say that no musical classic has been subjected to more searching analysis than Bach's "St. Matthew Passion," every measure, almost every move of which literally has been examined under the microscope. The result is that Bach's own text has been pretty well established and published by the "Bach Gesellschaft" (founded in 1850) with an accuracy which challenges criticism. Regarding the correctness of the translation (as made by specialists) into modern notation of the ornaments which Bach indicated by the shorthand method then in use, there is now but little doubt, though there is considerable diversity of opinion regarding the exact manner in which they should be played or sung, particularly so far as duration and accentuation are concerned. This is especially true of these so-called appoggiaturas which Bach himself wrote out, and which are not integral features of the melody but tones inserted to bridge over breaks in the melodic line or to heighten the forcefulness of the declamation. On this point, important though it is, the new edition throws no light by indicating duration and stress in some way or other.

A question which has given rise to even more violent discussion concerns the introduction of additional tones of this nature and, if this be conceded, the extent to which they should or might be inserted.

Although a few authorities still contend that not a single note should be added to Bach's own version, it is now pretty generally admitted that Bach approved of such a practice on the part of solo singers in particular, but when carried out in moderation and with his sanction or under the guidance of a thorough musician well grounded in the conventions of the interpretation of church or sacred music and sensitive to its purpose and style. On this point monographs and dissertations almost innumerable have been written by students of Bach's music, none of whom, however, has, so far as I know, ventured to publish an edition in which Bach's text is supplanted by one introducing more or less liberally appoggiaturas not indicated by the composer himself. At most, suggestions as to their introduction appear in prefatory remarks or foot notes, or are inserted parenthetically over Bach's own text. Nor have such conductors as Professor Georg Schumann and Professor Siegfried Ochs of Berlin or Sir Henry Wood of London—not to mention a number of other celebrated conductors recognized as profound students of Bach—adopted any other method. Mr. Koemmenich, I believe, is the first one to publish an edition which gives no clue to Bach's own version but substitutes for it one compiled from the readings of various authorities who are by no means in accord, with the result that the additional appoggiaturas, which they severally approve, all appear, and therefore, in great profusion. Had Mr. Koemmenich arranged his edition so as to give these additional appoggiaturas in the shape of foot notes, in prefatory remarks or parenthetically in connection with Bach's text (preferably with mention of the authorities advocating them) he would have performed a valuable service; or had he, in the firm conviction of the unimpeachable authoritativeness of his version, at least given Bach's text in some form or other for reference, no harm would have been done. But by suppressing the latter and substituting for it the former, he has thrown open wide the door, even now not securely fastened, to tampering with the text of a composer who was more punctilious than any other in the accuracy of his notation.

Against such a course every serious-minded lover of Bach must protest lest he condone the loss of Bach's own version of the Passion music.

I have written the above in the hope that it will find space in your columns, not from any desire to criticise Mr. Koemmenich, whose efforts to popularize good choral music I would by no means belittle, but prompted only by my reverence for Bach.

Sincerely yours,
A LOVER OF BACH'S MUSIC.

THE BYSTANDER

Twenty-three o'Clock—Distinguished Ancestry—Oshkosh—That Quartet

How many times have all of us unthinkingly heard that phrase out of the first act of "Pagliacci" when Canio, announcing the evening performance of the players, proclaims that it will take place at "venti-tre ore"—twenty-three o'clock. Translated into terms of the modern Italian time-table, it means eleven o'clock in the evening, rather a late hour for a little traveling show to begin its exhibition in a Sicilian country town. It was Judge Hendrick who succeeded in tracing "venti-tre ore" to its origin and gave me the proper explanation of it. It seems a good many years ago, the beginning of the day in Italy was reckoned from the sound of the Angelus, at eight o'clock in the evening, and, as the hours were counted from one to twenty-four, "venti-tre ore" was then equivalent to seven o'clock in the evening. This custom has continued even to modern times in some country districts of Sicily and the librettist of "Pagliacci," knowing that fact, made clever use of it, resulting in something that is very puzzling until one understands its significance.

* * * * *

One day last month a lady presented herself at the entrance of the Palais de Luxembourg in Paris, where the French Senate sits. She modestly stated that she was a Princess of France, that her papa was President Poincaré and her mamma, St. Genevieve, the patron saint of Paris, who has been dead quite a number of years to be exact. On the strength of her genealogy she insisted on being received at once by the President of the Senate, but only succeeded in being accorded a reception by the chief physician of a nearby hospital.

The musical interest in this story lies in the fact that she was a pianist, by name Augusta Debray. One wonders which particular one of the fifty-seven varieties of modern music she had been devoting herself to, in order to arouse such peculiar fantasies as seem to have been hers.

* * * * *

It must be that the noteworthy success of May Peter son in the musical world has aroused interest in the gentle art back in her home town of Oshkosh. It is evident that the Oshkosh Northwestern has a new and refined critic, as will readily be seen from a glance at the accompanying notice, entitled "A Concert in Oshkosh."

Charles Wark, a young man of youthful appearance, slight in build compared with the woman, and gray as to hair, was at the piano. He understands perfectly how best to accompany the prima donna. He knows what volume is required, what shading is desirable, how much of it, and he follows every motion of the singer to detect her next requirement in the matter of piano support. He not only knows these things, but he does them. That is why he is such an excellent accompanist. He wore evening clothes. The piano was finished in black, one of the low concert type of instrument, with a little outward turn, on the top of which the singer rested an arm occasionally.

* * * * *

Edith Rubel, leader of the fine chamber music trio which bears her name, was pleased to receive a letter from a composer who is not unknown to the domain of musical journalism. He had made a special arrangement of a little composition of his own for the trio and, in fact, had played the composition through himself, with Miss Rubel and Miss Roemaet, the accomplished cellist of the organization. The letter ended like this: "With best wishes for the continued success of your splendid QUARTET—"

* * * * *

The editors of a certain paper published of, by and for society in New York, decided that a copy of the first number, printed on vellum, should be sent to each of the crowned heads of Europe. Just as these copies had been specially printed and were ready to be sent off, one of the crowns, it will be remembered, broke loose from its head. On the morning after huge headlines had announced the retirement of N. Romanoff to private life, the managing editor of the society journal entered his office to be greeted by a prompt question from his enterprising typist.

"Well, Mr. Fletcher, where shall I send the Czar of Russia's copy now?"

* * * * *

In the list of "booking dates of prominent artists" of a certain talking machine company there is this interesting "artistic" sequence:

Godowsky,
Bert Williams,
Ysaye,
Al Jolson.

* * * * *

The other day I heard a colored elevator boy whistling the principal theme from the slow movement of Dvorák's "New World" symphony. This may prove something—or it may not.

* * * * *

Said Mrs. Ruggles, scrutinizing the famous statue in the Vatican gallery, "Well, if that's Apollo, give me Mr. Ruggles!"

BYRON HAGEL.

I SEE THAT—

The Metropolitan will conclude its New York season next Saturday evening.

Dr. Kunwald's men got a double encore for the "Star Spangled Banner."

Cincinnati Conservatory Orchestra's fifth concert was a great success.

The Corfu opera season will close May 3. Dicie Henry, of Jackson, won the Mississippi State contest for young professional violinists.

St. Louis is to have an al fresco "Aida" early in June. Max Pilser is twenty-seven years old. Spartanburg's twenty-third musical festival occurs in the South Carolina city May 16, 17 and 18.

The Guilmant Organ School's spring term began last Tuesday.

Philip Spooner is to sing in opera.

Grace G. Gardner's summer school will be located at Hillsboro, Ohio.

Edith Mason, Mary Jordan, Theo Carle and Louis Graveure will appear at the dedication of the new Portland (Ore.) auditorium.

A new American opera is "The Legend," by Joseph Carl Breil.

The Sutro sisters are now under the management of Daniel Mayer.

Godowsky gave his third and last Chicago recital of the season on Easter Sunday.

The Chicago Symphony Orchestra played a work by Eric Delamarter.

Next Monday the Metropolitan Opera Company opens its annual week of opera in Atlanta, Ga.

The National Federation of Musical Clubs is holding its convention at Birmingham, Ala., this week.

An unidentified man threw nitric acid in Harris W. Maurer's face.

Pupils of Alberto Jonas presented him with a beautiful statue and pedestal.

Mme. Fremstad, Marcia Van Dresser and Tilly Koenen were among those who gave New York recitals last week.

New York will have a Community Sing next Sunday afternoon.

Carrie Bridewell sang Carmen before the National Opera Club.

Italian operatic forces invaded Paris on St. Patrick's Day. The Paris Opéra Comique has accepted a new work by Casadesus.

After a year as the home of drama, the Paris Gaîté-Lyrique returns to the operatic field.

The Erie Apollo Club, Morris Gabriel Williams director, will participate in the music festival to be held there May 7, 8 and 9.

Eleanor Spencer will have a summer class this year.

Ernest R. Kroeger gave a program of his own compositions.

The grandnephew of Donizetti loses law suit against the directors of the Paris Opéra Comique.

The Pacific Coast Sängerfest has been canceled.

The Carlo Rosa Opera Company will give opera in London this summer.

The Los Angeles Symphony Orchestra brought its season to a successful close.

Alice Eversman and Elena de Sayn are to give eighteen joint recitals this spring.

The New York press was unanimous in its praise of the Oratorio Society's singing of the "St. Matthew Passion" under Louis Koemmenich's direction.

"Louise" was given five performances in one week recently in London.

Lillia Snelling and Arthur Hackett are on tour with the St. Louis Symphony Orchestra.

Mme. Buckhout gave recital programs of sixteen different American composers' works.

Florence Markel is to enter the New York managerial field.

The Minneapolis Philharmonic Club celebrated its twenty-fifth season.

Edmund J. Myer's summer class will be conducted in Seattle, Wash.

E. B. Kline entertained in honor of Eddy Brown.

Christine Langenan will make her first appearance in Boston next Monday afternoon.

Henri Scott scored with the Boston Handel and Haydn Society.

The Winnipeg Handel Choir gave "The Messiah" under the patronage of Lieutenant Governor and Lady Aikins.

Paul Althouse's first appearance as Pinkerton at the Metropolitan was a great success.

Yeatman Griffith's pupils gave him a surprise party on his birthday.

The Metropolitan gave New York twenty-three weeks of opera.

Margarete Matzenauer attended the opening game between the Yankees and the Red Sox.

Rev. Dr. Howard Duffield spoke on "Patriotism" at a luncheon given in his honor.

New York heard 150 performances of thirty-nine different operas this season.

Julia Claussen sang with large orchestras seven times this season.

Chicago opera will be in New York next January.

It is reported that Sir Thomas Beecham intends to run opera the year round as soon as possible.

There were two oratorios given at the Metropolitan this season.

Next week Paterson, N. J., will hold its fiftieth music festival.

It is reported that Thomas Chalmers will be with the Metropolitan next season.

Clarence Lucas says that "St. Francis of Assisi" is not a sissy."

The production of Hall Caine's "The Deemster" was made especially noteworthy by the splendid musical setting.

H. R. F.

ACROSS THE COUNTRY

Albany, N. Y.—The Madison Avenue Reformed Church choir, William L. Widemer, organist and choirmaster, gave a splendid rendition of Dubois' "The Seven Last Words." Mr. Widemer preceded the oratorio with several organ selections. The soloists were Mrs. Christian T. Martin, soprano; Georgine Theo Avery, contralto; Frederick J. Maples, tenor, and Kolin Hager, baritone. At the conclusion of the service the audience, led by the choir, sang "The Star Spangled Banner."

Atlanta, Ga.—On April 9, the Cox College and Conservatory presented Effie Louise Walker, coloratura soprano, in a graduating recital, together with Marguerite Walker, violinist. Effie Walker is a pupil of Mildred Langworthy, the well known vocal teacher, and her beautiful voice was heard to advantage, reflecting creditably on Miss Langworthy's teaching. On April 15, Miss Walker was the vocal soloist at the organ recital given by City Organist Sheldon.

Boston, Mass.—(See letter on another page of this issue.)

Buckhannon, W. Va.—On April 8, the choir of the First Methodist Episcopal Church, G. S. Bohanan, director, gave "Victory Divine," a sacred cantata, with Rose Christine Wittmayer, Mrs. Pare Hanson, and

Alice Hughes, sopranos; and Warren Lee Smith, bass, as soloists. The work was especially commendable, the chorus parts being sung with depth of feeling and excellent ensemble. The soloists also sang effectively.

Chicago, Ill.—(See letter on another page of this issue.)

Cincinnati, Ohio.—(See letter on another page of this issue.)

Cleveland, Ohio.—The final symphony concert of the season was given on April 10, by the Chicago Symphony Orchestra, Frederick Stock, conductor, with Amelita Galli-Curci as soloist. This was Mme. Galli-Curci's first public appearance here and it is doubtful whether any artist ever received a greater ovation in this city. The orchestra was in splendid form. This concert, under the direction of Adella Prentiss Hughes, brought to a close a most successful symphony season.

—The Mendelssohn Club, Ralph Everett Sapp, director, gave its final concert of the season on March 29. The club had the assistance of Henriette Wakefield, contralto, who made a splendid impression on the audience. Charles T. Ferry was the accompanist for both the club and Miss Wakefield.—The Philharmonic String Quartet, composed of Sol Marcosson, Charles Rychlik, James Johnston and Charles Heydler, gave

the first of a series of three concerts on March 29. A delightful program was presented, in which the quartet had the able assistance of Mrs. Sol Marcosson at the piano.—A recital, under the auspices of the Guild of Organists was given on April 2. Compositions by Seely, Rogers, Nevin, Stair and Andrews, members of the northern Ohio chapter, made up the program. T. Morgan Phillips, tenor, assisted.—Charles de Harack, pianist, and Howard Maxwell, baritone, will give joint recitals during the coming spring in the larger towns of Pennsylvania and Ohio.

Columbus, Ohio.—The Quality Series offered as its last attraction of the present season Amelita Galli-Curci in recital. She produced the same sensation here that she has in other portions of the country. Miss Lacey, manager of this series, has engaged Mme. Galli-Curci for a recital next season.—The Philharmonic Society played here recently under the auspices of the Women's Music Club, presenting an unusually interesting program.—The season of the Women's Music Club ended on April 10 with Christine Miller, contralto; Paul Reimers, tenor, and Bogumil Sykora, cellist, uniting in recital. The sterling work of every one of these artists was heartily appreciated by the large audience.

—At the annual election of the Women's Music Club the following officers were elected for the coming year: Mrs. Harry Hatton McMahon, president; Mrs. Andrew Timberman, Mrs. Amos Sharp, and Mrs. William C. Graham, vice-presidents; Mrs. Edward E. Fisher, secretary-treasurer. The executive board appointed at this meeting consists of Mrs. Samuel Richard Gaines, Mrs. Vera Watson Downing and Mrs. James Taft Daniels.

—Under the auspices of the Browning Dramatic Society of Ohio State University, the Russian Symphony Orchestra, with John Powell, pianist; Sadamae Dunhue, a local singer, and Bernard Altschuler, cellist, as soloists, gave a very interesting program recently which was greatly enjoyed by the large audience. The last number on the program was "The Defeat of Macbeth," by Edgar Stillman Kelley, conducted by the composer. It was enthusiastically received.—As the last matinee attraction in its series, the Women's Music Club offered a Japanese operetta by Herbert Ware, "The Rose and the Laurel." Bess Coffman, soprano, and Mrs. Stuart Beebe Morris, contralto, were the soloists.

Earlville, N. Y.—Charles M. Courboin, organist, gave a recital on April 3, in the First Baptist Church, meeting with marked success.

Ellenville, N. Y.—On April 9, the Ellenville Musical Club presented "Musical Milestones" with much success. The program was divided into three parts, the first devoted to music of the classic period, given in costume; the second, to modern music; and the third to the modern period in costume. Those who participated in the program were Josephine P. Carver, Pauline Taylor, Mrs. G. F. Wilklow, Mrs. W. D. Cunningham, Mrs. R. W. Thompson, Mrs. J. G. Ewing, Carrie Doyle, Gertrude Ketcham, Mrs. Richard Elting, Beatrice Gray, Mrs. J. H. Divine, Bertha Demarest, Katherine Cox, Virginia Taylor, Carrie Clark, Mrs. W. S. Maines, Mrs. J. R. de Vany, Mrs. E. B. Kimble, Mrs. Horton, Helen Gaskell, Carrie Clark, Mrs. C. H. van Kirk, Mrs. R. Eugeni Clark, Mrs. Chester Young and Mrs. B. H. Terwilliger. A large audience was in attendance and heartily applauded the excellent work of all, for without exception every one of the participants did splendid work.

Hartford, Conn.—Alma Gluck was the artist at the final concert of the World Famous Artist Series, which took place on April 10. Probably the largest and most enthusiastic audience of the season was present. Mme. Gluck was heartily applauded after each number and forced to give many encores.

Haworth, N. J.—An interesting concert was held at the Country Club, April 12, under the auspices of the Haworth Music Club, for the benefit of the Red Cross. A large and enthusiastic audience filled the spacious rooms of the clubhouse. It was a social as well as musical event, and was highly enjoyed. Members of the society appeared in uniform. On the program were Mesdames H. Collins, Carroll D. Newell, Marshall Olds, W. C. Hall, Misses A. Hendrickson and Eleanor Ossmers, and Fred A. Grant, the Brooklyn tenor. These singers all showed excellent voices, and sang numbers which pleased the large audience. The Musical Club orchestra, consisting of mandolins, piano, and drums, played patriotic selections.

Indianapolis, Ind.—The conference of the Indiana Music Teachers' Association, recently held here, was probably the most successful of any in recent years. The address by Mrs. H. Schurmann, of this city, and the papers by Miss Harrington, of South Bend, and Eva Alden, of Terre Haute, on the work in music among the poorer classes of people in these cities were a source of considerable discussion. Harry Barnhart, the leader of the New York Community Chorus, made an inspiring address on the plans for the organization of community choruses. The next day, at the morning session, Alexander Henneman, of St. Louis, spoke on "Music as a Physical, Mental and Moral Factor in Education." He was followed by E. B. Birge, of this city; Anton Emb, of New Albany, and Dr. Horace Ellis, State Superintendent of Public Instruction. These addresses were on the matter of giving credit in high schools for the study of music done outside under private instruction. The address of the afternoon session was delivered by Professor Charles F. Farnsworth, of Columbia University, New York, his subject being "Standardization." His address was followed by a

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report of the committee of standardization, of which R. G. McCutchan, dean of the School of Music of DePauw University, is chairman, which recommended opposition to making an attempt to influence legislation on this subject. Resolutions of respect to Percy L. Nussbaum, a former president, who died suddenly last December, were unanimously voted. The officers elected for the ensuing year are R. G. McCutchan, of Greencastle, president; Adelaide Carman, of this city, vice-president; Glenn Tindall, of Kokomo, secretary, and Myra Gordon, of Logansport, treasurer. Next year's meeting will be held at Anderson.

Jackson, Miss.—Dicy Henry, a pupil of Robert C. Pitard, of this city, won the Mississippi state contest for young professional violinists. The accompanist for the trial was Leah Morris.

Kansas City, Mo.—Marie Riggs, a young American pianist, gave a recital here recently and astounded her large audience by the finish of her technic and splendid interpretative ability. Miss Riggs before the war studied with Josef Lhevinne in Europe, and now is continuing her good work under the able training of Mrs. Carl Busch.

Macon, Ga.—Mildred Langworthy, soprano and vocal teacher, was heard in recital here recently. Her selections were of wide range and the beauty of her voice was greatly appreciated by her large audience, which demanded encores.

Miami, Fla.—The most recent music club to be organized in this city is the Young Men's Glee Club, with Robert Zoll as director and coach.—For the benefit of the Daughters of the Confederacy, Mrs. L. W. Crow gave Machareus' "The Minister of St. Bedes" on April 10. A musical program formed an attractive feature of the evening, the following singers taking part: Mrs. John Gramling, Mrs. George Bolles, Mrs. Fred Hudson, and Mrs. Russell Putnam, sopranos; Phelps Hopkins, bass, and Sam Pierce, tenor. The children's department of the Miami Music Club enjoyed an Easter party after the program Saturday morning. The musicale consisted of recitations, aesthetic dancing, violin and piano numbers, each performer receiving an Easter souvenir.

Minneapolis, Minn.—(See letter on another page of this issue.)

Omaha, Neb.—"Tosca," "Iris" and "La Boheme" were the operas presented by the Boston-National Grand Opera Company on the occasion of that organization's appearance here. The performances were satisfying in every way.—The New York Symphony Orchestra, Walter Damrosch, conductor, with Efrem Zimbalist as soloist, appeared here recently. Mr. Zimbalist played the Bruch G minor concerto, revealing lovely tone, ample technic, and musicianship. Mr. Damrosch and his orchestra were likewise thoroughly effective.

Philadelphia, Pa.—(See letter on another page of this issue.)

Pittsburgh, Pa.—(See letter on another page of this issue.)

Riverside, Cal.—On Wednesday evening, April 4, the Tuesday Musical Club presented Cecil Fanning, baritone, and H. B. Turpin, his accompanist, in recital by arrangement with L. E. Behymer, of Los Angeles. Here, as everywhere else, these splendid artists scored a great success.

Rochester, N. Y.—Charles M. Courboin, organist, gave his second recital this season on April 12, before the Western New York Chapter, American Guild of Organists, in the First Baptist Church. Preceding the recital, a dinner was given in his honor by the visiting organists under the direction of Walter H. Carter, the dean of the chapter.

San Antonio, Tex.—(See letter on another page of this issue.)

San Francisco, Cal.—(See letter on another page of this issue.)

Spartansburg, S. C.—The twenty-third music festival of this city will take place May 16, 17 and 18. The soloists will be Anna Fitzsimons, soprano; Margarete Matzenauer, soprano of the Metropolitan Opera Company; Merle Alcock, contralto; Princess Tsianina, Indian mezzo-soprano; Albert Lindquist, tenor; Charles Trow-

bridge Tittmann, bass; William Morris Kincaid, flutist, and Engelbert Roentgen, violoncellist; as well as the New York Symphony Orchestra, Walter Damrosch, conductor; the Converse College Choral Society, Edmon Morris, conductor; and a chorus of children, made up of five hundred voices, A. Amelia Becker, director. The director of the festival is Edmon Morris.

Syracuse, N. Y.—A. Kathleen King acted as local manager of a recital of "Lonesome Tunes" given in the ballroom of the Onondaga on April 15.—Two joint recitals, one on April 9 and the other on April 12, were given in the Onondaga by Estelle Neuhaus, pianist, and J. Howe Clifford, Shakespearean reader. One-third of the proceeds were for the support of the war charities conducted by Edith Wharton.—Fine Easter music was heard in many of the local churches this year. Good Friday evening, April 6, the vested choir of the First Baptist Church, under the leadership of Prof. Howard Lyman, rendered Stainer's "Crucifixion," and on Sunday evening, April 8, Dudley Buck's "Christ the Victor" was offered. The choir of forty-five voices was assisted by Daisy Connell, soprano; Alice Coddington, contralto; William A. Snyder, tenor; C. Harry Sandford, bass; and Charles M. Courboin, organist. Other churches with special services included the First Presbyterian, Blanche Atherly Calthrop, organist, with a quartet including Florence Girton Hartman, soprano; Mae Hall Sweet, alto; William A. Snyder, tenor, and Richard Grant Calthrop, bass; the First Methodist under the direction of Harry L. Vibbard, organist; the South Presbyterian with Prof. Raymond Wilson, organist; Plymouth Congregational under Ruth Thayer Burnham, soprano, and Prof. Adolph Frey, organist.

Vicksburg, Miss.—Maria Elise Johnson, at one time teacher of violin in the Miami (Fla.) College of Music and Oratory, gave a recital here recently, being received with manifest delight.

Watertown, N. Y.—On April 4, Charles M. Courboin, organist, presented a very interesting program in the All Souls' Church.

Day's Easter Cantata

Something like a thousand people heard H. Brooks Day's work, "Easter Cantata," for the third consecutive year, at St. Paul's, Trinity Parish, April 10, conducted by Edmund Jaques, organist and choirmaster of the church, with the composer at the organ. This was one of the midday cantata services which have for some years past been a feature of the music at this church. That the work is singable, effective, and well liked is apparent from the fact of its repetition under Mr. Jaques, who has

many similar works offered him. It is divided into ten sections, including fine choruses, and solos for soprano, tenor and baritone voices. Violin and cello assisted, aiding to make all the music more effective. "At the Tomb" is an especially interesting portion, and the final chorus, "Christ Is Risen," is effective in the highest sense. Throughout one notes the thorough work, the musicianly handling of the voices, the singable solos, giving opportunity to Vera Robbins Brown, William H. Gleim and Edgar Schofield for good work. All the solos lie well within the range, the choruses are melodic, with contrapuntal effects, the harmony has depth, and these various points of merit explain in some degree the hold the work has, and which, it is noted, is growing, for the work has been given in various parts of America.

Mr. Jaques deserves special mention for preparing the chorus, and the congregation also for hearty singing of hymns.

Louis Aschenfelder's Seventh Students' Recital

The seventh recital of the season by pupils of Louis Aschenfelder took place Monday evening, April 9, at the Aschenfelder studios, 161 West Seventy-first street, New York.

OPPORTUNITIES

MUSICAL DIRECTOR, now employed by a Southern College, desires change in position for coming season. Both European and American references as lecturer, teacher, composer, organizer. Available after June 1. Address "Musical Director," care of MUSICAL COURIER, 437 Fifth avenue, New York.

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tumes, one of gold brocade and one of black velvet; One costume for Lenore in "Fidelio"; One costume for Senta in "Flying Dutchman"; One red plush wrap for Elsa in "Lohengrin"; One Greek costume; Several peasant costumes, wigs, etc. All of these costumes are of first class material and absolutely historical in their style and execution. Address, "Costumes," care of MUSICAL COURIER, 437 Fifth avenue, New York.

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The program, which met the standard of Mr. Aschenfelder's previous recitals, was well received by a large audience.

Imogene Franklin showed marked improvement since last being heard, particularly in songs calling for large range and flexibility, such as "Il Bacio" (Arditi) and "Vilanelle," by Dell' Acqua, both of which were sung with considerable brilliancy and finish.

Although a student of less than six months, Lilyan Simpson made a good impression. Her voice is a dramatic soprano, full, and of excellent quality. Aside from a slight nervousness which marred her opening numbers, she acquitted herself well.

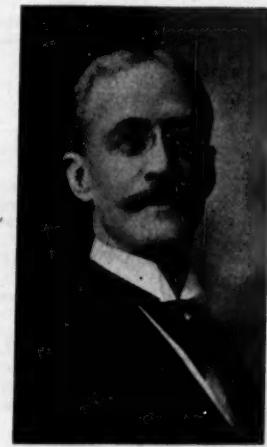
Mary Worthen and Simon Goldman, pianists, both showed good technical and musical training and were warmly applauded.

Victoria Boshko's Successful Tour With Ysaye

Victoria Boshko, pianist, is on tour with Ysaye. The trip has been a tremendous success, the concert being sold out days in advance. At the recital held in the Bethany College auditorium, Lindsborg, Kan., on Sunday afternoon, April 8, 2,000 persons were turned away. At this recital Miss Boshko played with Ysaye the Mozart sonata in D major and the Gemini suite in D minor. Her solo numbers were the G minor prelude of Rachmaninoff, the Rubinstein barcarolle in A minor and the Chopin waltz in G flat.

Miss Boshko returned to New York for a concert given for the purpose of securing funds for ambulances for the Siberian Regiments at the Hotel Biltmore on Monday evening, April 16. At this concert she played the nocturne for left hand alone (Scriabin) and the G minor prelude of Rachmaninoff with her usual finesse. Her sister, Nathalie Boshko, also delighted with the "Faust" fantasia of Wieniawski.

It is evident that Charpentier's "Louise" has been making a hit in London. It was given five performances in one week recently at Sir Thomas Beecham's season at the Aldrich Theatre.



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CONCERTS IN GREATER NEW YORK

APRIL 9

Tilly Koenen's Recital

Tilly Koenen's rich and satisfying contralto voice pleased a large audience in Aeolian Hall, New York, when the Dutch artist was heard to great advantage in a program of songs selected from German, Austrian, Dutch, English and French sources. The most applause was given to the songs in English, partly because of the popular nature of the music, and partly because the audience could better understand the sentiment. The French songs of Augusta Holmès might have been repeated had the singer been anxious to gain encores. The Dutch children songs, by Van Rennes, were made known to New Yorkers by the same singer more than a year ago. They are well worth repeating, though perhaps an audience of adults could find more satisfaction in songs of maturer sentiment.

Tilly Koenen was very fine in the songs of Strauss. The intense tones of her voice lend themselves better to the strength of Strauss than to the childlike of Catharina Van Rennes.

Louise Lindner, at the piano, proved to be a wholly acceptable and accomplished accompanist. The complete program was as follows: "Wie bist du meine Koenigin," "Sapphoche Ode" (Brahms), "Der Wegweiser," "Der Hirt auf dem Felsen" (Schubert); "L'heure de pourpre," "L'heure d'azur" (Auguste Holmes); "Cradlesong" (Arnold Mendelssohn), "A Boat Song" (W. Rabl); "Mei," "Thee-visite," "Biddend kindje," "Poppengedoe" (four Dutch children songs) (Catharina van Rennes), "Fruhlingafeier," "Wasserrose," "Wieglied," "Cäcilie" (Richard Strauss).

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dren songs) (Catharina van Rennes), "Fruhlingafeier," "Wasserrose," "Wieglied," "Cäcilie" (Richard Strauss).

APRIL 10

Von Hemert-Burgy Recital

Theodore von Hemert, baritone, and Frederick Burgy, tenor, gave a joint recital at Aeolian Hall, New York, on Tuesday evening, April 10.

The program contained, besides three operatic duets, several groups of songs for both baritone and tenor.

The composers represented were Verdi, Massenet, Puccini, Bizet, Loewe, Spicker, Jensen, Strauss, Hermann, Holländer, Mendelssohn, Roland Farley, Spross, Kramer, Henschell, and Liza Lehmann. Jacques Jolas accompanied.

Roland Farley's group of five songs with the composer at the piano were well received. A good sized and fashionable audience attended.

APRIL 11

David Hochstein Assists Newcomer

David Hochstein, the talented young violinist, received a fine reception at Carnegie Hall, Wednesday evening, April 11, when he appeared as the assisting artist to Amy Castles, the Irish-Australian soprano. Mr. Hochstein opened with the Mendelssohn allegro molto appassionata, in which he displayed his usual excellent broad tone, fine technique and noble feeling. The applause was such that he was obliged to give an encore after the first number as well as several others. Besides assisting Miss Castles in the "Ave Maria" (Gounod), he also gave pleasure in the Chopin nocturne and Bohemian dances by Sevcik.

Miss Castles, assisted at the piano by Emil Polak, created a most favorable impression in charming songs by Lehmann, Ronald and Clarke, besides old ballads, among which were "Believe Me If All Those Endearing Young Charms" (Moore) and "Danny Boy" (Weatherly). In the "Air de la Folie" from "Hamlet," Miss Castles displayed a voice of unusual power and beauty, the softer tones of which were delightful. She sings with a great deal of feeling and refined style and always succeeds in captivating her hearers.

Mr. Polak is one of the best accompanists now in the field. His work is unusually artistic and he supports the singer at all times.

APRIL 12

Marcia van Dresser's Recital

Marcia van Dresser, soprano, appeared in recital at Aeolian Hall Thursday evening, April 12, presenting a program so unshackled and interesting that it is reproduced here in full: "Sensazione Lunare," "Con Gli Angioli" (Sibella); "Ultima Rosa" (Harry Spier), "Rispetto VII" (Wolf-Ferrari), "Alba di Luna sul Bosco" (Sontoli-quido); "In einem Garten," "Ewig" "Alle Dinge Haben Sprache," "Frau Nachtigall," "Goldene Wiegen Schwingen" and "Dann Losch das Lich" (Erich Wolf); "Clair de Lune" (Szulc), "La Rosee Sainte" (Stravinsky), "Le Papillon" (Fourdrain), "Fleur j'éteé" (Fauré); "Soft-footed Snow" (Sigurd Lie), "The Lost Falcon," "Rondel" (Kurt Schindler); "Lullaby" (Cyril Scott) and "We Two Together" (Marshall Kernochan).

Miss van Dresser has a voice of agreeable quality, which is excellently handled; but above all she has a most charming personality, evident both in her stage presence and in the individual touch given to her interpretations. It is always a genuine pleasure to listen to her. The recital was attended by an audience which completely filled the hall, among whom a number of New York's most exclusive set—rare visitors to Aeolian Hall—were to be seen in the boxes. It was an audience that evidently liked both Miss van Dresser and her work and the applause was very liberal throughout. There were numerous encores and she was compelled to repeat two of the Erich Wolf songs, "Frau Nachtigall" and "Goldene Wiegen Schwingen."

The two songs of Sibella, which opened the program, were delightful numbers, delightfully sung. Many of Erich Wolf's songs have been heard here before, but they found an especially sympathetic interpreter in Miss van Dresser. The Stravinsky song, while naturally unshackled, proved not so eccentric as one might have expected. Of the English group Cyril Scott's familiar "Lullaby" called for an instant repetition.

Miss van Dresser was splendidly supported by Richard Hageman at the piano. Such accompaniments as he plays for, to give only two examples, Fourdrain's "Le Papillon" and Fauré's "Fleur j'éteé," are piano solos well worth being heard in themselves without the vocal part.

There were flowers galore, most of which Miss van Dresser had the good taste to take into the dressing room, instead of leaving them on the stage to create a distinct funereal atmosphere, with the great black grand piano in the background looking like a coffin. At the very end, as a second encore, she sang "The Star Spangled Banner," while the audience stood at attention.

APRIL 13

Mrs. Stalberg-Hall's Recital

Mrs. Stalberg-Hall, a singer new to New York, was heard at Aeolian Hall, on Friday afternoon, April 13, in

a program of songs by Handel, Haydn and Bach, besides some in German, Scandinavian and English. Her voice was of a very pleasing quality and she sang with much feeling. Her interpretations were gracefully given. Perhaps the Scandinavian group pleased the most. Bruno Huhn accompanied in his masterly way, adding much to the general success of the program.

Spiering Conducts the Woman's Orchestral Club

A friendly audience greeted Theodore Spiering when he appeared upon the platform of the concert room in East Fifteenth street, New York, to conduct the Woman's Orchestral Club of the Young Women's Christian Association, on Friday evening, April 13. Vivaldi's concerto in A minor for strings opened the program auspiciously, not only showing what the young ladies were able to do when guided by Theodore Spiering's experienced hand, but also giving a modern audience a taste of the fare on which young Bach and Handel thrived. It is remarkable how near Vivaldi came to the level of Bach and Handel. But he was beaten, though ever so little, and his defeat doomed him to an oblivion his merits do not deserve. The Woman's Orchestral Club did a real service to a neglected genius in playing Vivaldi's well written, tuneful and thoroughly interesting concerto. Percy Grainger's rollicking Irish Reel, "Molly on the Shore," and the broad and expressive "Romance" in C, of Sibelius, were the second orchestral number. The concert ended with a finely finished, broad and vigorous performance of Elgar's introduction and allegro for strings. It is evident that the young ladies enjoy their work and it is equally evident that Theodore Spiering is interested in explaining the structure, style, and phrasing of the various orchestral works, and it is plainly visible that he has worked hard to get a uniform bowing from players who necessarily differ from one another in technical skill and orchestral experience. Mme. Niessen-Stone delighted her hearers with her musical and carefully trained contralto voice. She was frequently recalled, presented with flowers, and compelled to give extra numbers. Her program consisted of a rarely heard recitative and arioso from Haydn's unfinished opera, "Orpheo," "The Bird of the Wilderness," by Horsman, and Harriet Ware's "Tis Spring." Helen Whitacker presided at the piano.

APRIL 14

Granberry Pupils Please

That the Granberry Piano School is a vital factor in instilling a love for this branch of music in the lives of the students studying at that institution, was demonstrated on Saturday afternoon, April 14, when a capacity audience at Carnegie Chamber Music Hall, New York, listened to a recital given by the pupils of the school. Solo and ensemble work was performed by some twenty-five children under the age of fourteen, and a noticeable feature of the demonstration was the absence of nervousness on the part of the performers, each one seeming to enjoy "playing in public." Director George Folsom Granberry remarked that this was so because from the very beginning they are taught to meet the emergencies which arise when playing before an audience.

A feature of the work at this school is the personal interest taken in each student by Mr. Granberry. From the start theory is combined with the piano instruction. One feature of the work is the teaching of the Faletten System of Fundamental Pianoforte Instruction, whereby students are taught to transcribe various compositions from a given key to any major or minor key. This was demonstrated in ensemble by twelve children at four pianos. The composition was Grenzschab's "Barcarolle" in D major, which, at the request of persons in the audience, was transcribed into the keys of A minor, G and A major. Maxwell Foskett transcribed Dennée's C major waltz into the key of A major. Myrtle Adams, of Pensacola, Fla.; Miss Charlie Mae Cross, of Colquitt, Ga.; Alice B. McCartney, Kingston, N. H., and Helen B. Oliver, Glamis, Ontario, members of the professional classes of the school, contributed effective accompaniments for the ensemble, the Elsenheimer intermezzo in D major.

Marion Boyd, an earnest artist-student, played well Mozart's sonata in B flat major, for piano and violin, with Alice Ives Jones, violinist. A composition by Nevin and one by MacDowell were given intelligent readings by Kathleen Nichols. The program was closed with an exceptionally fine rendition of Schumann's impromptu from "Manfred," arranged for two pianos by Reinecke, by Helen Jalkut and Helen Oliver. Both are artist-students. Miss Jalkut also played two Schumann compositions in place of one of the students who was unable to be present.

Others who participated in the rendition of the program were: Luella Duys, Josefa Sheehan, Eugenie Finn, Grenville Emmet, Beatrice Bonsall, Romaine Bristow, Crispin Cooke, Doris Driggs, Catherine Freese, Walter Fullam, Ruth Schweer, Ashton Stone, Louise Twyford, Eleanor Wilcox, Janet Williams, Mary Blair Williams, Arleta Baker, Elizabeth Woodward, Pauline Emmet, Katherine Driggs, Edith Woodward, Ethel Duys, Ruth Jeffrey and Madeline Wintermute.

Mme. Alda and Frank La Forge Furnish New York Mozart Society Program

The sixth and last Saturday afternoon musicale of the New York Mozart Society, Mrs. Noble McConnell president, concluded the series brilliantly on April 14, at Hotel Astor.

Frances Alda, soprano of the Metropolitan Opera Company, with Frank La Forge, pianist, furnished the musical numbers. Charming Mme. Alda was in splendid voice and again verified her vocal right to the popularity which she enjoys with the society. She sang: "Sinulle," Merikanto;

"Kehtolaulan," Jarnefeldt; "Je ne suis qu'une bergere," Philidor; "The Lass with the Delicate Air," Dr. Arne; "The Star," Rogers; "Life and Death," Coleridge-Taylor; "I Came with a Song," La Forge; "In Pride of May," La Forge; "In quelle trine morbide," "Minuetto," from "Madame Leontine," "Un bel di," from "Madame Butterfly," Puccini; also several favorite encores, as she was continually recalled. Mr. La Forge, inimitable accompanist-pianist, furnished piano numbers: "Etude de Concert," MacDowell; "Romance," "Gavotte," La Forge, creating likewise much favor.

Unprogrammed on the afternoon schedule was the impressive presentation of a handsome United States flag and flag staff to the president of the society, Mrs. McConnell; also remarks by a member of the Billy Sunday Campaign.

The rooms were crowded with enthusiastic Mozart Society members—enthusiastic for the singer and pianist, for the society's president, in applauding the Billy Sunday speaker, and in the singing of national songs and in patriotic cheers. It was a record afternoon in the annals of society.

Sunday evening, April 15, the New York Mozart Society had charge of the church service—an annual custom of the West End Presbytery Church. Those participating were: Odette LeFontenay, soprano of the Metropolitan Opera Company; Lucile Orrelle, cellist; Vincente Ballester, baritone; Mozart Society Choral, Carl Hahn conductor; Harry Horsfall, accompanist.

The program was: "Awake, Thou That Sleepest" (Junction), Mozart Society Choral, incidental solo, J. J. O'Leary; "O, Hear Ye, Israel," from the "Elijah" (Handel); "The Palms" (Fauré), Mr. Ballester; "Unfold, Ye Portals," from "The Redemption" (Gounod); "Ave Maria" (Gounod), Mme. LeFontenay, cello obligato, Lucile Orrelle.

Saturday afternoon of this week Mrs. McConnell will furnish artists for the musical program to be given for the charter chapter, Daughters of the Union, at Hotel Gotham. May 5 is the date for the annual White and Gold Breakfast, and at the final private evening concert, May 8, Enrico Caruso is to be the soloist.

APRIL 14

Olive Fremstad's Recital

Onto the stage of Aeolian Hall last Saturday evening, April 14, came Olive Fremstad, looking remarkably young and very handsome; then said she: "Friends, let us sing the national anthem," and led the whole audience in rousing chorus. Then there was a renewal of the impressively enthusiastic demonstration which had greeted her entrance and finally, after perhaps a quarter of an hour, the business of the evening—Mme. Fremstad's only New York recital of the season 1916-1917—was reached.

Mme. Fremstad's programs are always unchallenged and unique and this one was no exception to the rule, as a glance at it will show; even the conventional Brahms group was made unconventional by the choice of seldom heard songs. Mme. Fremstad wisely chooses numbers that are especially suited to her voice and style, but always is careful to avoid selecting anything that, however effective, is musically unworthy. The program was as follows:

Quando miro quel bei cielo.....	Mozart
O leggiadri occhi belli.....	Anonimo
C'est une misere.....	Blangini
Lasciatemi morire.....	Monteverde
Chi vuol la zingarella.....	Paisiello-Mottle

Klage.....	Brahms
O komme, holde Sommernacht.....	Brahms
Salome.....	Brahms
Maedchenfliuch.....	Brahms

Wenn die Linde bluht.....	Reger
Die Quelle.....	Goldmark
Ich hab' im Penna einen Liebsten.....	Wolf
St. Johanni.....	Hause
Die drei Zigeuner.....	Liszt

Il pleure des petal des fleurs.....	Rheine-Baton
Les papillons couleur de neige.....	D'Ambrosio
Chevauches coaque.....	Fourdrain
The Cave.....	Schneider
Tak for dit råd.....	Grieg

It was a truly delightful evening. Mme. Fremstad looking—as has already been hinted—more like a debutante than the world renowned and experienced artist that she is, was in better voice than at any of her New York appearances since she left the Metropolitan. How one regretted that her personality was not still a leading asset of that institution! It was only when she came to sing and revealed afresh the splendid completeness of her artistic equipment, both vocal and interpretative, there was no doubt that it was she. On the concert platform Mme. Fremstad has a way all her own—a quick gesture of the hand, a flutter of the eyebrow—a way borrowed, perhaps, from her long operatic experience, of giving that little individual, suggestive touch to an interpretation which rightly the audience loves and which distinguishes the great artist from the good artist. It was truly admirable work, whether she was singing in Italian, German, French, or in the northern language she loves so well. The broad, masterly style of Monteverde's "Lasciatemi morire," the dramatic force and power of Brahms' "Maedchenfliuch," the archness, grace and humor of Wolf's "Ich hab' im Penna einen liebsten"—of which the audience demanded an instant repetition—were all equally at her command. It is quite unnecessary to go through the program seeking out individual beauties, for it was a program that Mme. Fremstad had selected for herself with full knowledge of its possibilities and in the interpretation of which she showed that same pre-eminent mastery which has made her for years past what she still remains, one of the greatest figures in the musical world of today. That her hearers fully realized that fact was shown by the storms of applause, which began with her entrance and continued, except when she sang, until, after several encores with her accompanist, she sat down to play for herself while she sang some little song of the North. One imagines that even Olive Fremstad herself will recall for a long time among her many, many other

triumphs, that of her single New York recital of this season.

No account of the evening would be complete without mention of the splendid support accorded Mme. Fremstad by Richard Hageman at the piano. His work was throughout on the same high plane as that of the soloist and a distinct feature of the artistic success of the evening.

Soder-Hueck Pupils From Junior Classes

Presented in Joint Recital

On Saturday, April 14, Mme. Soder-Hueck, the distinguished New York vocal teacher, whose studios are in the Metropolitan Opera House building, presented two gifted young singers in joint recital at Chickering Hall, New York. Both girls are preparing for professional careers and are only in the second year of their studies, and already show the results of their training under Mme. Soder-Hueck's guidance. Their well trained voices of beautiful quality and resonant timbre they use with considerable skill and understanding. Anna Hahn, lyric soprano, gave two groups of songs and Puccini's aria, "One Fine Day," from "Madame Butterfly," the latter giving her special opportunity to create a good impression with her audience, thrilling them with her dramatic climax, really astonishing in so young a singer. She also was very good in Mozart's "The Violet" and Thayer's "My Laddie," using her voice with great ease and controlling the softest tone shades. She has an organ of great promise, and added to this a very attractive stage presence.

The same appearance, which means so much for a singer, is due to Augusta Bruggeman, the handsome young mezzo-soprano, who contributed to the afternoon's program groups of songs in French, German and English, proving herself the possessor of a voice of beautiful quality and vibrant timbre. She at first seemed a little nervous, but after once warming up her voice of fine range won the audience the more the recital went on. Special mention must be made of her fine rendition of "Mon cœur s'ouvre à ta voix," from "Samson and Dalila" (Saint-Saëns), which she gave in French, ending with a ringing high B flat. She seems very fitted for an operatic career in voice as well as in appearance, and her vocal debut is eagerly awaited by her many friends and admirers.

At the end of the program the singers joined in the duet, "Calm as the Night" (Goetz), earning hearty and deserved applause. Among the large audience present were many who spoke in praiseworthy terms of these young singers' splendid accomplishments and voice control. Mme. Soder-Hueck has reason to feel proud of their work, and predicts a notable future for both these gifted young singers. This being their first recital, it meant a big and encouraging experience to them.

Rodney Saylor was at the piano.

Josef Hofmann Recital

A recital for the benefit of the Poles was given by Josef Hofmann on Saturday afternoon, April 14, at Carnegie Hall. There was an all Chopin program which included: ballade, G minor; valse, A flat major; sonate, B flat minor; four etudes; Berceuse and Polonaise, A flat major. A large audience was present and Mr. Hofmann was obliged to respond to many encores.

APRIL 15

Victor Wittgenstein, Pianist

Victor Wittgenstein played with the deliberation and ease of an experienced artist at his recital in the Princess

Theater, New York, on Sunday afternoon, April 15. He evidently is a pianist who has been thoroughly trained for his arduous career and he doubtless has plenty of original talent to begin with. His technic was well nigh flawless, his tone musical, and his management of the pedal intelligent. The program selected for his recital was by no means of the usual conventional order. It began with three modern transcriptions of old Rameau. The Sarabande was transcribed by MacDowell; the gavotte and variations were transcribed by a musician called Leschetzky on the program, and the Tambourin was brilliantly and most effectively transcribed by Godowsky. Beethoven's comparatively early sonata in D came next. It was interpreted with a delightful mingling of classical dignity and romantic warmth of sentiment. The remainder of the program was entirely modern, consisting of prelude by Debussy, prelude by Saint-Saëns, prelude by César Franck. Then came a Liszt "Consolation," Chopin's C sharp minor scherzo, and an imposing piece by MacDowell, named "A. D. 1620," referring to the Pilgrim Fathers, presumably. It was finely played and well received. A brilliant and effective "Etude en forme de Valse" brought the program to an end. Victor Wittgenstein's quiet manner before the public and freedom from affectation added greatly to the favorable impression he created.

John McCormack Again Sings to a Packed House

John McCormack packed Carnegie Hall to its capacity once more at his seventh New York song recital of the season, on Sunday afternoon, April 15, when the popular tenor, as a prelude to his program, sang the "Star Spangled Banner." Among the numbers on the program were "Deeper and Deeper Still" and "Waft Her, Angels," by Handel; "Secrecy" and "E'en Little Things," by Wolf; "Alone in the Fields," by Brahms, and "Serenade," by Tchaikovsky. Then followed a group of Irish folksongs. The program concluded with "Time Enough" and "Little Boy Blue," by Ethelbert Nevin; "The Year's at the Spring," by H. H. A. Beach, and "Agnus Dei," by Bizet, with Donald McBeath accompanying on the violin, Edwin Schneider at the piano and Robert Lewis Gannon at the organ. Mr. McCormack in his singing of Handel, Wolf and Brahms gives evidence of the fact that he is just as much at home with these composers as he is in the Irish folksongs in which it is generally admitted he cannot be surpassed. As is usual at all McCormack recitals, it was necessary for him to respond to many encores. Donald McBeath played "Pantomime" and "Dance," by Mozart; "Hungarian Rhapsody," by Hauser; "Adagietto" and "Mazurka," by Wieniawski. Edwin Schneider accompanied in a splendid manner.

Helen de Witt Jacobs' Recital

Helen de Witt Jacobs, violinist, gave a recital on Sunday afternoon, April 15, at Academy of Music, Brooklyn, which was attended by a capacity audience. Miss Jacobs, who during the past few years has appeared many times in Greater New York and throughout the country, has gained numerous admirers. It is unnecessary to go into detail regarding Miss Jacobs' playing, as so much has already been said about her art in the columns of the MUSICAL COURIER. Her tone is big and pure, her attack precise, her intonation reliable, and her technic facile.

Her program comprised Viotti's concerto in A minor (first movement), introduction and rondo capriccio, Saint-Saëns; air on a theme by Corelli, Tartini-Kreisler; "Endearing Charms," arranged by H. D. Jacobs; "Garry Owen," Papini; air on G string, Bach; "Musette," arranged (Continued on page 32)

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Grace Whistler's Pupils in Recital

Those who attended the reception and musicale given by Grace Whistler, the charming singer and teacher, at her studio on Sunday afternoon, April 15, spent two enjoyable hours listening to the delightful singing of Mme. Whistler's young pupils. Besides being a singer and teacher, Mme. Whistler is one of the most successful hostesses of her profession.

As she previously explained, the purpose of the musicales she holds from time to time is merely to examine each singer. In other words, the singers had not been coached over and over before the day of the recital, but they had studied the songs by themselves, and their own interpretation was allowed to prevail. In this way, the singer is left to her own metal and does not depend upon the authority of the teacher. As a result, all of the singers who appeared on Sunday faced their audience without a quiver and sang their individual songs with skill and intelligence.

A basso, Mr. Cook, opened with Bruno Huhn's "Invictus," which was followed by Tosti's "Good-bye." Mr.



MARJORIE KNIGHT.
Artist-pupil of Grace Whistler.

Cook's voice was one of great richness and purity and he showed, as all the singers did, a splendid training. The method is an excellent one, which develops remarkable breath control.

Then came a timid little girl, who surprised every one with her big soprano voice of such sweetness in Micaela's air from "Carmen." Her name evades the writer's mind, but most certainly not her lovely singing.

Marie Falconer, a contralto who had studied but three months with Mme. Whistler, fully pleased her hearers with two songs—"Salutation to the Dawn" and "The Haunts of the Witches." The latter was especially well interpreted. After Mme. Whistler had been requested more than once to sing, she consented to give several little songs, one in particular a charming French one, much to the delight of all present. Her singing, which was artistic, was reflected in that of her pupils.

Marjorie Knight, a young soprano, who has been studying longer than the others, created a favorable impression with her singing. Beginning with "If the Flowers Had Eyes," which was in French, followed by a quaint Italian air, "Vittoria," Miss Knight gave evidence of a voice of unusual beauty and charm. She sings with absolute ease and an agreeable sense of surety. On March 31 Miss Knight gave a program of songs, prominent among which were: Debussy's "Mandolin," Chausson's "Les Papillons," Chadwick's "The Danza," Burleigh's "Deep River," Woodman's "An Open Secret," and "Un bel di" from "Madame Butterfly."

A Choir Reunion After Twenty-five Years

The home of John M. Fulton, treasurer of the Musicians' Club of New York, was the scene of an unusual gathering on Saturday evening, April 14, when a number of the former members of St. Chrysostom's Chapel choir (Trinity Parish) got together with the organist, Wenzel A. Raboch,

and, accompanied by their wives, assembled to renew old acquaintance and talk over back number happenings.

For eight years Mr. Fulton was solo tenor (over twenty-five years ago), when, under the direction of John Dynely Prince, the choir was admittedly the most efficient and best paid surprised organization of men and boys in New York City. After the weekly rehearsals it was the custom of the grown ups to finish the evening at Fulton's with cards, light refreshment, etc. These socials ceased in 1891.

The reunion was a most enjoyable affair and broke up early next day, after the rendering of old glees, songs by Mr. Fulton, violin solos by Mr. Raboch, and plenty of "reminiscent chatter" by all present. Mrs. Fulton, the "choir chaplain," had full charge of the food supply, as usual. A cordial welcome to all by Mr. Fulton was responded to by Choirmaster Raboch, "Senior Deacon" Edw. Sperry and Joe Priaulx. The orator of the evening, however, was Frank Drake, who could always be relied upon when a real speech was required. Others present were John Miller, Ernest Riehl, Henry Keiser, George Kiefer, Harry Brown, Thomas Pearce, John Kirk, Edward Pollock and Ollie Jarrett.

It was decided that the "Old Guard" choristers shall hold a similar get together annually.

Galli-Curci, McCormack, Ysaye, at Newark

From all indications, the third music festival to be held at Newark, N. J., on May 1, 2 and 3, promises to be even a greater success than its predecessors. The credit for this is due to C. Mortimer Wiske, director, who has selected the programs and the soloists with rare judgment. On May 1, John McCormack will sing an operatic aria, a group of Irish folksongs and a group of modern English. With him will be associated Donald McBeath, violinist, and Edwin Schneider, pianist. On Galli-Curci night, May 2, in addition to the famous singer, there will be Merced de Pina, mezzo-soprano; Roger de Bruyn, tenor, and Andrea Sarto, baritone. On the final program,

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Eugen Ysaye will have with him Hazel Moore, soprano, and Stetson Humphrey, baritone.

In addition to Buck's "Hymn to Music," three pictures from Rubinstein's "Tower of Babel," the chorus will be heard in the Bruch cantata, "Fair Ellen." The Metropolitan Orchestra will also assist in making this festival noteworthy.

Spooner to Sing in Opera

Philip Spooner, tenor, will make his debut as an opera singer on April 27 and 28, when he will assume the leading tenor part in the performances of C. E. Ira Massena's opéra-trotto "Pandora," to be given in South Norwalk, Conn., under the direction of the composer. Mr. Spooner's fine voice and graceful appearance should add distinction to the role of Epimetheus. The title part will be sung by Katharine Viley, of New York, and Quicksilver will be in the hands of Alan F. Sitts, a baritone of local reputation. There will be a large chorus of young folk from the schools and vocal classes who have been trained by Ethel Virgin O'Neal. The list of patrons is a notable one, including Mrs. C. W. Raymond (Annie Louise Cary), Claudia Muzio and Lila Robeson of the Metropolitan Opera Company, Edoardo Petrie, director of the Metropolitan Opera Chorus School, David Bispham, and others. Greek dances by specialists in that line will be introduced and the costumes will be furnished by a New York house.

Guilmant Organ School Notes

The spring term of the Guilmant Organ School began Tuesday morning with a large enrollment.

Frederick W. Schlieder will give a series of lectures on Improvisation, to be followed by the annual course on Hymnology, by Dr. Howard Duffield. The organ tuning classes this spring will, as heretofore, be conducted by Charles Schleite, who takes the students to different instruments, to demonstrate the various styles to be found. Organ repairing is also featured.

Dr. Carl has returned from Atlantic City and is already arranging for several important innovations for next year.

Grace G. Gardner's Summer School

That active and successful singer and vocal instructor, Grace G. Gardner, of Cincinnati, Ohio (formerly of London, Milan, and New York) announces that she will open a summer school from June 25 to July 28 at Hillsboro, Ohio. The term will consist of twelve private lessons of one-half hour each, and the fee will be \$75. Class lectures are to be included on "The Art of Singing," "Personal Experiences in Europe" and "Old and Modern Masters of the Art."

Miss Gardner will accept a limited number of pupils at this beautiful summer home, of which a picture is shown herewith. The location is an extremely attractive one, situated among very high hills, only two hours' travel from Cincinnati. The lovely scenery makes motoring and horseback riding more than usually enjoyable. Miss Gardner reports that board can be secured at very reasonable rates in Hillsboro. Those wishing to attend the Gardner classes this summer should address Mrs. Ida Anderson Klein, secretary, Odd Fellows Temple, Studio 508, Cincinnati, Ohio.

Miss Gardner has been particularly successful in placing and developing the voice, pointing out its imperfections, demonstrating the causes and remedying the defects. Other specialties of the Gardner system are clear enunciation, correct phrasing, artistic tone coloring, breath control and tone placement. Miss Gardner prides herself, particularly, on combining in her pupils the declamatory style of the modern German method with the bel canto of the old Italian school. Also, she gives special training in diction, physical exercises to cultivate a strong physique, lungs and chest; restores broken and worn voices, and prepares students for opera, concert, oratorio and church, in French, Italian, German and English.

In opera, Miss Gardner was a pupil of Signor Blasco, of Milan; also a pupil of Hanschel and Romili, of London, and Schmidt, of Berlin. She was highly successful as a concert singer on tours in America, Ireland and England.



GRACE G. GARDNER,
At her summer home, Hillsboro, Ohio.

and for a while had large vocal classes in New York. During her pedagogical activities in the metropolis, Miss Gardner's pupils filled some of the highest salaried church positions. Several were accepted by the Metropolitan Opera Company (including Lucille Lawrence) and others became known as stars in light opera and concert work.

Not long ago a page of Miss Gardner's press notices were printed in the MUSICAL COURIER. They were taken from the leading newspapers in the countries aforementioned, and consisted of most enthusiastic encomiums about Miss Gardner's natural vocal resources, her fine interpretations, her deep artistic spirit, and the admirable taste shown in the choosing of her repertoire and in its execution.

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MAX PILZER TO BECOME CONCERT SOLOIST

Violinist Severs Connection With New York Philharmonic Society to Devote Himself Entirely to Concert Work—Discusses Aim

Max Pilzer, who recently severed his connection with the New York Philharmonic Society, of which he has been concertmaster for three years, always has had in mind to be a concert soloist. This, in fact, has been his ideal since the very beginning of his studies. Like those famous violinists—Ysaye, Cesar Thomson, Wilhelmj, Joachim, etc., Mr. Pilzer sought to enlarge his ability through orchestral experience. Therefore following in the path of these better known musicians, the young American violinist—who by the way is only twenty-seven years of age at present, being born in New York City in 1880—has made a remarkable record for himself in this



© Apeda Studio, New York.

MAX PILZER,
Violinist.

position, both as solo artist and as concertmaster in his three years with that organization.

"There was a chance at all the big works in an orchestra like the Philharmonic," said Mr. Pilzer to the writer recently. "This included the Strauss 'Heldenleben,' practically one of the most difficult pieces for the violin, three times in one year."

But Mr. Pilzer, fearful of the enervating "rut" and of getting away from the individual style, also primarily to follow out his ideal, has now decided to devote himself entirely to the concert field. Many engagements were offered to him during his three years with the Philharmonic Society, but his demands as concertmaster with the society kept him from fulfilling these. He now has placed himself under the guidance of that alert and foresighted manager, Daniel Mayer, who has great hopes for the future of the young violinist.

A Pupil of Joachim

Mr. Pilzer's last teacher was the famous Joachim, with whom he began study at the age of thirteen. Ordinarily foreigners were not admitted to the Royal Academy of Music, Berlin, under the age of sixteen, nor were they given free tuition. Both of these privileges, granted the young player, were significant recognition of his innate talent. During his study with this famous teacher, and when young Pilzer was but thirteen and a half years old, he played the Brahms concerto from memory before twenty-five pupils and Joachim. One of Mr. Pilzer's pleasantest memories of this event is that, as was told to him afterward, Joachim left the room in the middle of the

a Hungarian by his playing; in Russia, for a Russian, etc. His above mentioned interpretation of the "Heldenleben" was absolutely his own conception, for until he had played it himself he had never heard it.

"One of the most beautiful concertos for the violin is the Mendelssohn," he believes, "in fact those of Mendelssohn and Bruch are the most beautiful. Another favorite is also the Mozart concerto."

In his repertoire Mr. Pilzer includes twelve violin concertos and 100 miscellaneous numbers. The violinist also has done a great deal for the American composer, continually including his works on concert programs.

His Victor Records and Compositions

Mr. Pilzer's Victor records have won remarkable favor for him and have prefaced a still greater popularity among the people of the Western States, where as a soloist with the Philharmonic on tour he has greatly increased this admiration.

He is a composer as well. His compositions include a few transcriptions for the violin songs and smaller pieces for violin. Among these are "Ship of Love," "Berceuse," "Novelette," "Oriental," "Meditation," "Love's Song," and "Caprice Valse."

It might be interesting to add right here that his violin is a Francesco Gobetti (1710), a pupil of Stradivarius.

His Motto Is "Work"

Mr. Pilzer's individuality of thought naturally is reflected in his playing. His aim is simplicity and beauty of tone, without undue sentiment. "Technic is not everything," he says; "there is tone, phrasing, etc., and one must always be climbing higher and farther." "Work, work work," this his motto, which when combined with remarkable talent, is a combination which warrants the expectation of only the best in the violinistic world from this young artist.

Morris Perlmutter at The von Ende School

Morris Perlmutter, pupil of Julius Hartt, at The von Ende School of Music, New York, played a program containing works by Bach, Froberger, Rameau, Mozart, Chopin, Schubert, Schumann, Brahms, Franck and Liszt at the school, April 13. Notwithstanding the "unlucky" combination (Friday, the 13th) it was evidently not an unlucky evening for this young pianist, who has been heard before, and praised in the columns of the MUSICAL COURIER. Words of commendation could only be added to those previously printed; enough that his musical touch and dependability were conspicuous in the Bach-Liszt fugue in A minor; that his variety of touch was prominent in Beethoven's sonata, op. 58, and that the usual fireworks technique, scintillatingly brilliant, in the last number, Liszt's "Campanella," all this moved the audience to sustained applause during the evening. He played several encores.

young boy's playing and meeting another violinist of comparative fame, remarked on the wonderful performance of his young pupil.

Violinist a Diligent Worker

Mr. Pilzer says he does not know whether he believes in luck or not. Certain it is, however, that conversation with this gentleman on matters musical shows that he believes thoroughly in complete preparation, so that when opportunity offers he may be ready for the occasion; if this be luck, then the violinist should certainly believe in it. He is a diligent worker and above all a thinker—an individual thinker. This is strongly reflected in the working out of the big concertos as well as in the smaller pieces.

His Repertoire

His adaptability and versatility shows itself remarkably in his power to communicate the spirit of various nationalities. In Hungary he was frequently taken for



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GODOWSKY TRIUMPHS IN THIRD CHICAGO RECITAL

Conductor Stock Presents Chicagoan's Work on Symphony Program—The Stults on Musicians' Club Program—Germaine Schnitzer's Excellent Recital—Chicago Music Festival Programs—Herbert Miller's Pupil Busy—Harrison Wild's Mendelssohn Club in Closing Concert—Singverein's Concert Postponed—Opera Items—Marshall Field Choral Society in Annual Concert—About the American Conservatory, Chicago Musical College, Walter Spry School and International College

Chicago, Ill., April 14, 1917.

Godowsky's third and last recital this season was offered at the Illinois Theater last Sunday afternoon before the usual large Godowsky audience. Master Godowsky played as only Godowsky plays, and his listeners were afforded a rare treat when he rendered in his impeccable manner Beethoven's sonata, op. 81, two of the Mendelssohn "Songs Without Words," the Weber-Godowsky "Perpetuum Mobile," three Chopin etudes, the same composer's D flat nocturne and B minor sonata, Emerson Whithorne's nocturne "La Nuit," two Liszt numbers, a prelude by Von Sternberg and his own symphonic metamorphoses of Strauss' "Fledermaus." The critical audience was most profuse in its enthusiasm, and the artist was obliged to add several encores to still their exuberance.

Chicagoan's Work on Chicago Symphony's Program

On the remarkably interesting program which Frederick Stock had arranged for the Chicago Symphony Orchestra's twenty-sixth pair of concerts last week Eric Delamarter's "Fable of the Hapless Folk-Tune" and Huber's E minor symphony proved delightful novelties. Conductor Stock and his musicians gave the Delamarter novelty the beautiful performance it deserves, and it made a most favorable impression. The numerous melodies contained in the Huber symphony were eloquently brought out by the orchestra. Other items of the program were the "Otello"

overture of Dvorák and the Brahms violin concerto, which was excellently performed by Mischa Elman, the soloist of the occasion.

The Stultses on Musicians' Club Program

The group of songs which Monica Graham Stults and Walter Allen Stults offered on the last program this season of the Musicians' Club of Chicago proved the most delightful offering of the afternoon. The large gathering which filled the Blackstone Theater last Monday afternoon accorded this artist couple a rousing reception, and justly so, for their accomplishments in the Sinding "Ach, das ewig hier die Liebe," Hildach's "Im blühenden Garten," Hollins' "Sweet and Low," Saint-Saëns' "Pastorale" and Mrs. Beach's "Canadian Boat Song" were worthy of highest praise. They are artists who may always be depended upon to give of their best, which means artistic, musically and charming singing. This occasion was no exception to the rule; they left nothing to be desired. Rossette G. Cole's D major sonata for piano and violin was well done by Mrs. Cole and Miss Whitson. Louise Harrison Slade, a local contralto, sang the recitative and aria from Bruch's "Arminius" in a most unconvincing manner, devoid of expression and emotion. Only for the program mentioning that Miss Slade was singing "The Battle," one would not know what she was singing about.

Chicago Music Festival

Of the five concerts of the Chicago Musical Festival at the Auditorium, beginning April 24, two programs will offer masterly contrasts to the main performances of the week—the colossal presentation of Mahler's "Symphony of a Thousand," the eighth (to be given on Tuesday, Thursday and Saturday evenings). The miscellaneous concert of Wednesday evening will present from the great repertoire of the Chicago Symphony Orchestra works of

great beauty. The ninety experts of the regular ensemble will have the assistance of the best players at liberty in the Middle West—certain of them already engaged being no less than soloists of national renown, principals on their parts from other famous symphony orchestras, and the stalwarts of the renowned Chicago Opera Orchestra.

The detailed program for this miscellaneous concert of Wednesday evening, with Frieda Hempel as soloist, will be as follows: Overture, "Coriolanus," Beethoven; aria from "Il Re Pastore," Mozart; symphony No. 6, "Pathetic," B minor, Tchaikovsky; aria from "Ernani," Verdi; Hungarian dances, Brahms-Dvorák; group of songs, to be announced; "Festival March and Hymn to Liberty," Stock.

The Wagnerian concert of Friday of that festival week will present Margarete Matzenauer, Lambert Murphy and Clarence Whitehill as soloists—singers famed throughout the musical world for their supremacy in the interpretation of the Wagnerian music drama. The Festival chorus and the augmented orchestra will also take part. Again has Conductor Frederick Stock chosen from among the masterpieces of the repertoire, as the subjoined list will indicate: "Tannhäuser"—overture, aria, "Dich Theure Halle," march and chorus, "Hail, Bright Abode," "Die Walküre"—"Ride of the Valkyries," "Wotan's Farewell" and "Magic Fire Scene," "Die Göttterdammerung"—"Siegfried's Death Music," finale, "Brünnhilde's Immolation," "Tristan and Isolde"—prelude and "Isolde's Love Death," "Die Meistersinger"—Introduction to Act III, Hans Sachs' monolog, procession of the guilds, dance of the apprentices, entrance of the mastersingers, chorale: "Awake," Walter's prize song, "Disparage Not the Master's Way," choral finale.

A Busy Herbert Miller Pupil

Clay Hart, tenor, artist-pupil of Herbert Miller of the faculty of Bush Conservatory, has fulfilled an interesting series of engagements in the last three weeks. Among these dates were the following: March 13, Insurance Men's Club; March 25, soloist at St. Peter's Church; March 29, Congress Hotel; April 1, Rogers Park Congregational Church; April 6, Pullman, Illinois; April 8, Pullman Presbyterian Church. Mr. Hart sang the tenor solos of "Hiawatha's Wedding Feast" by Coleridge-Taylor with the Civic Music Association at Hamilton Park on April 15. He will also sing the tenor part of "Joan of Arc" by Gaul at the LaGrange High School on May 25.

Wild's Mendelssohn Club in Closing Concert

The concert which the Mendelssohn Club offered Thursday evening at Orchestra Hall—closing the club's twenty-third season—drew a capacity audience. Harrison M. Wild, its eminent conductor, has drilled his chorus so diligently that he has it at all times under absolute control and his every movement has an individual meaning to his choristers. The response he obtains from his men singers must be a source of gratification to their efficient leader. The club's singing of the "Star Spangled Banner" made an appropriate opening, following which came Silver's "Regimental Song," which was given a stirring rendition, evoking considerable plaudits. Burleigh's "Mother o' Mine," "De Sandman" by Protheroe and Storch's "Sweetheart, Awake" made up the next group and under Conductor Wild's excellent baton the Mendelssohns sang with telling effect. Not less effectively set forth were Protheroe's "Moorish Serenade," "Maryatta's Cradle Song," Palmgren; Huss' "Fool's Prayer" and Bruno Huhn's "A Meditation." Exquisitely beautiful was the club's singing of Avery's "Song of the Timber Trail," Von Woess' "Under Flowering Branches," and so well done was Romberg's "Auf Wiederschen" that Conductor Wild was obliged to repeat it. Also beautifully sung were Duparc's "Dreamworld" and "The Hand Organ Man" by Von Othegraven. But it was in Charles Wakefield Cadman's "Vision of Sir Launfal" that the club accomplished its most artistic and admirable work of the evening. Sung with excellent spirit and enthusiasm the Cadman work met with the hearty approval of the listeners, who rewarded Conductor Wild and his choristers most enthusiastically. Of the success attained at this closing concert of the Chicago Mendelssohn Club, Harrison M. Wild

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alone is responsible and is deserving of only highest praise.

The soloist of the evening, Sophie Braslau, disclosed poor taste in choosing her selections. Not until her last group did she have much success with the listeners.

Boeppler's Illness Postpones Singverein Concert

Due to the sudden and critical illness of William Boeppler, the popular conductor of the Chicago Singverein, the concert which it was to give in the Auditorium Theater, Sunday evening, April 15, has been postponed until May 27. It is hoped by that time that Mr. Boeppler, who is well known and well liked here, will have completely recovered to take up his baton and direct his Singverein and the Erholung Society in the scheduled performance of Brahms' "German Requiem."

News of the Opera Association

German opera will in all probability be given at the Auditorium by the Chicago Opera Association during the 1917-1918 season. The Wagner cycle will not be presented, but it is learned that German opera will not be entirely abandoned. Alfred Maguenat, the excellent baritone of the Chicago Opera Association, is among the members re-engaged for the coming season. Also it is probable that Edmund Warner, a member of the Opera Association in former seasons, will return again next season.

A New Member of Williams Family

Alfred Williams, director of the Chautauqua and Lyceum Coaching School, is the proud father of a baby boy, who arrived at the Williams household last week.

Karleton Hackett's Daughter to Wed

Mr. and Mrs. Karleton Hackett have announced the engagement of their charming daughter, Dorothy, to Captain John Holabird of the First Illinois Cavalry. Mr. Hackett, as is well known, is a prominent member of the American Conservatory of Music and critic of the Chicago Evening Post. Miss Dorothy is also a talented musician.

American Conservatory Notes

An American Conservatory student, Grace Welsh, pianist, won the \$100, first prize in the contest under the auspices of the Lake View Musical Society, last week. Over forty contestants were heard by the judges, who were prominent musicians of Chicago. Miss Welsh played the Bach C sharp major fugue, Brahms' F minor sonata (first movement), and "Carnaval," by Schumann.

Walton Pyre, director of dramatic art and expression department of the American Conservatory, has been re-engaged by the Redpath Lyceum Bureau for an extended tour this coming summer.

Frederick Persson, pianist of the American Conservatory faculty, has been engaged for an extended concert tour by the Redpath Lyceum Bureau.

Chicago Musical College Notes

The two violin scholarships given respectively in the junior and senior departments of the Chicago Musical College by the Lake View Musical Society were won last week by students of Leon Sametini. The first was taken by Gilbert Ross, of Madison, Wis., the second by Frederick Brauer, of Chicago.

At the Chicago Musical College matinee, Saturday, April 21, the School of Opera will present the second act of Puccini's "Tosca" and the bridal scene from Wagner's "Lohengrin," respectively, under the direction of Edoardo Sacerdote and Adolph Muellmann.

The concert which was given on Saturday morning at 11 o'clock in Ziegfeld Theater was presented by students in the children's department of the Chicago Musical College, under the direction of Julia Lois Caruthers.

Marshall Field Choral Society's Annual Concert

At its annual concert on Friday evening at Orchestra Hall the Marshall Field & Co. Choral Society, Thomas A. Pape, conductor, added another success to its fast increasing list. This society is made up for the most part of fresh young voices, and they go about their task with enthusiasm and spirit and their achievements are a credit to its able leader. On this occasion, when the society presented Max Bruch's "Cross of Fire," Mendelssohn's "Hear My Prayer," an excerpt from "The Creation" and the "Hallelujah" from "The Messiah," marked improvement in its work was noticeable, and with the material which makes up this body of singers Mr. Pape is doing excellent work. The interesting program which the Field Choral Society gave on Friday evening was one of the best it has set forth so far and had the full approval of the large and extremely enthusiastic gathering.

In the Bruch and Mendelssohn works the society was ably assisted by Myrna Sharlow, soprano of the Chicago Opera, who acquitted herself capably, using her charming voice with telling effect. James Goddard, the other soloist, was heartily applauded by audience and chorus alike and his was the success of the night. In a harmonization of the "Star Spangled Banner," the "Calf of Gold" aria from Gounod's "Faust" and a group of songs Mr. Goddard brought into display his excellent vocal equipment, delighting his listeners by his artistic and charming renditions. With his sonorous, deep bass voice and skillful handling of it, Mr. Goddard wins unstinted success wherever he sings. This occasion was no exception to the rule. Previous to Mr. Goddard's engagement with the Chicago Opera Association the popular basso was among the ranks of the Marshall Field and Company Choral Society. Therefore his success was the more gratifying.

Walter Spry Now at Columbia School of Music

Walter Spry and his assistant teachers are now located at the Columbia School and are planning many activities for the balance of the season, together with such concerts as have already been arranged by the Columbia School, which is creating a great spirit of activity in the new quarters.

Cards have been issued by Walter Spry for an informal reception and musical to be given in the studios of the Co-

lumbia School, Saturday afternoon, April 21. Mr. Spry has also arranged a pupils' recital to be given in the school recital hall Friday evening, April 27. The program will be given by pupils of Walter Spry, Ernest Toy and John Karl Jackson.

The summer school announcement for a five weeks' course from June 25 to July 28 is of exceptional interest at this time as special arrangements have been made with Walter Spry and faculty of his school, to conduct the regular session at Columbia this year. Mr. Spry for the past fifteen years has held successful normal classes as well as conducting an artist class for advanced players in interpretation and repertoire. A series of illustrated lectures will be given by Mr. Spry on teaching material as a part of the summer course, open to all pupils of the school. Ernest Toy, violinist, who was brought to Chicago by Mr. Spry, will conduct ensemble classes for the summer and will accept private pupils for the entire period. John Karl Jackson of the vocal department will continue his work at Columbia during the summer.

International College Items

Emma Clark-Mottl, the president of the International College, has been appointed one of the committee of Chicago musicians for the National Music Show to be held in the Coliseum, Convention Week, May 19 to 26.

John W. Norton, of the faculty of the International College, gave an organ recital before the Mendelssohn Club of Clinton, Iowa, last week.

His conducting of the Shelley cantata, "Life and Death," with St. James' choir and some members of the Chicago Symphony Orchestra upon Easter Sunday was a memorable musical production.

Notes

Heniot Levy assisted the Shostac String Quartet in the piano quintet of Caesar Franck, which was among the numbers on the last chamber music concert of the quartet's series, Tuesday evening at the City Club.

Marie Engelmann, one of the younger Chicago pianists, gave a recital at Music Hall, Akron, Ohio, on Tuesday evening, April 17.

The annual banquet of the Purdue Alumni Association

of Chicago was held in the Auditorium Hotel Wednesday evening. The principal speakers were Dr. W. E. Stone, president of Purdue University; Cleo O'Donnell, assistant director of athletics; Robert M. Lackey, '91, and members of the local alumni association. George A. Davis, the president of the association, was the toastmaster. A musical program was provided by Dan S. Denton, tenor, and Ethel Overback, soprano, of the Chicago Musical College

JEANNETTE COX.

Rogers' Pupil Secures Church Position

Norma Smith, soprano, recently signed a contract with the Asylum Avenue Baptist Church of Hartford, Conn., where she will appear during the coming church year as a member of the quartet choir. Miss Smith is an artist pupil of Francis Rogers, singer and teacher, to whom is due the credit for her excellent training.

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STEINWAY PIANO

New York Concerts
(Continued from page 27.)

by Maud Powell; "Serenade and Witches' Dance" (violin alone), Küddö, and "Ronde des Lutins," Bazzini. The applause bestowed upon her was evidence of the enjoyment she afforded.

Fiora de Waltoff, soprano, assisted with three groups of songs. Marjorie E. Jacobs and Adel Bartels accompanied.

Eunice Prossor Recital

Eunice Prossor, a youthful violinist, gave a recital on Sunday afternoon, April 15, in the Comedy Theater, New York. She played a program containing many well known violin works. Brahms' sonata in A major for piano and violin was the opening number, in which Richard Epstein played the piano part with much dignity and musicianship. Mr. Epstein's artistic accompaniments for the violin numbers aided the soloist materially in her work.

H. E. van Surdam's Activities

The tenor, composer, and conductor, H. E. van Surdam, has just finished a seven weeks' season in Coronado Beach, Cal., where he was especially engaged for solo work at the famous Hotel del Coronado. His appearances there were among the conspicuous artistic features of the Spring and Easter season at the celebrated resort. Mr. van Surdam scored notable success in his singing of the chief tenor arias from the Italian operas, and also in his large repertoire of serious songs. The San Diego Tribune wrote recently: "It is doubtful if any tenor on the Pacific coast today could equal Van Surdam's singing of the Rodolfo aria from 'Bohème'."

Mr. Van Surdam is an ardent patriot and has applied for a commission in the officers' reserve corps. Musical circles need not, therefore, be surprised if he drops out of sight for a while. It is to be hoped that his service will not be of such an arduous nature that it will in any way militate against his vocal activities in the future.

Shelley Recital at Washington Conservatory of Music

An interesting recital was given recently by Isabel Garvin Shelley at the Washington Conservatory of Music, Washington, D. C., before the faculty and pupils of that institution. Mrs. Shelley, who is connected with the Conservatory, delighted her audience with songs by Dell'Acqua, Del Riego, Denza, Meyer Helman, Leon, adding encores before her hearers would be satisfied. Mildred Echoes, in addition to playing excellent piano accompaniments, pleased with her interpretation of "The Butterfly

"Chase" of Ketten and the "Moonlight" sonata of Beethoven.

The Washington Conservatory of Music is completing a successful season which will not permit its close until the end of June. Present indications point to a reopening no later than the middle of September.

THE PARIS OPÉRA-COMIQUE IN ITALY

Comments of M. Gheusi

M. Gheusi, one of the directors of the Paris Opéra-Comique, had some interesting things to say about the first appearance of his troupe in Italy.

"To arrive at Milan in the middle of the night and find a warm welcome from notabilities, was cheering to travel-tired artists. The sumptuous lunch next day in the foyer of La Scala was an occasion for further demonstration of friendly feeling and appreciation by eminent Italians and proved but a prelude to the universal emotion of the succeeding day when the Milanese public left not one vacant seat in the vast theater (La Scala) and not one voice was silent in the great ovation to France and her musical art.

"In Rome there was the same triumph, the same thrilling emotion. The Société Nationale Dante Alighieri is enthusiastic over the artistic gifts of France. One of the happy results of the Opéra-Comique representations is the taking into the repertory at Milan and at Rome of the work of Xavier Leroux and Emile Fabre; within a short time the "Marouf" of Henri Rabaud will also be included; later we hope all good contemporaneous French works will be added. From La Scala and the Costanzi the great opera houses of South America draw artists and their works. Through the generosity of the Italian directors, French composers are also admitted through all these lyric doors. They ask in return that France shall greet in a friendly way those Italian artists who will come to her interpreting in their own language their country's works inscribed in the Paris repertory."

Various Activities of Prominent

Soder-Hueck Artists

In consequence of their extended activities, artist-pupils of Mme. Soder-Hueck, the distinguished voice trainer and coach, are constantly in demand. Elsie Lovell, contralto, was engaged, with Marie Tiffany, soprano of the Metropolitan Opera Company; Mr. Burris, tenor, and Mr. Shaw, basso, to sing "Olivet to Calvary," by Maunder, at an extra service given at Washington Heights Methodist Church, New York. She will be heard in a song recital at Wanamaker's Auditorium, New York, May 9.

Ellis Marion Ebeling, soprano, is to sing the leading role of Rosalinde in Strauss' "Die Fledermaus," given by the Mozart Verein and Mozart Ladies' Chorus, conductor, Carl Hein, at Terrace Garden, East Fifty-eighth street, New York, on the evening of April 22. George F. Reinherr,



JOHN McCORMACK,

Who gives his eighth and final New York concert of the season at the Hippodrome on Sunday evening, April 29. On Sunday, April 22, he will sing his eighth recital in Boston of the season.

tenor, will give another song recital at the Academy, Seventy-ninth street, New York, on April 19, assisted by Cecile Behrens, pianist. Clara Osterland, contralto, has been re-engaged as soloist with the Flatbush Congregational Church, Brooklyn. This means entering her sixth year of service with one of the highest paid church positions in Brooklyn. H. H. Watt, baritone, has been engaged as soloist with the Moravian Church, Lexington avenue, New York. Francesco Caruso, the young Italian lyric tenor, is on tour with an operatic quartet and is booked till late in May.

Walter Heckman, dramatic tenor, and Marion Campbell, lyric soprano, who are touring with their own operatic act in vaudeville this season, scored at Philadelphia and Atlantic City last week, and are now touring the State of Connecticut. They have extended bookings to fill before returning to New York. Edna Sullivan, dramatic soprano, has been touring Canada since January, and she is booked full to July. Windsor Brandfort, as reports come in, is already re-engaged for a tour next season on account of her splendid voice and abilities.

OBITUARY

Joseph Burr Tiffany

Joseph Burr Tiffany, a connoisseur of art and music, died April 3, at his home, Yonkers, N. Y., at the age of sixty-one.

Mr. Tiffany was a graduate of Cornell University. He created and was for many years head of the art department of Steinway & Sons. He became a well known authority on the works of old masters and decorative art. During the administrations of President Roosevelt, Mr. Tiffany originated at the White House recitals in which the world's foremost musicians took part.

Mrs. Dan Emmett

Mrs. Dan Emmett, widow of the minstrel who wrote "Dixie," died suddenly Monday, March 12, at the age of eighty-one. She was buried from the residence of her daughter in Chicago. Her husband died at Mount Vernon, Ohio, fourteen years ago.

Maud Allan's Father Dead

The MUSICAL COURIER is in receipt of information that the father of Maud Allan, the famous symphonic dancer, died in Los Angeles last week. Miss Allan went to the Pacific Coast from New York just before her father's demise. Her mother also is critically ill. The artist's friends sympathize deeply with her in her double distress.

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Whose Playing on Their Tour this Fall Met with Unanimous Approval

—HEAR THE TOLLEFSEN TRIO—



THE VICTOR

Felix Borowski in Chicago Herald, Oct. 26: "Both works (Rubin Goldmark and Arensky Trios) were excellently performed by Mr. Tollefson and his colleagues, who evidently had taken thought unto the beauty of a fine ensemble."

James Whittaker in Chicago Examiner, Oct. 26: "The Tollefson Trio is young to the eye, yet eager to the ear. A more accurately and youthfully graceful ensemble than that of their playing of trio by Rubin Goldmark has not been heard."

Chicago Daily Journal, Oct. 26: "They made their performance a desirable example of what chamber-music playing should be."

What the Critics Say:

Macon Daily Telegraph, Nov. 7: "Not since the Kneiselis in their finest fettle has a Macon audience heard ensemble music played as the Tollefson Trio played at Wesleyan College last night."

Nashville Banner, Nov. 11: "These artists embody the highest type of chamber music. . . . A marvelous exhibition of perfect ensemble work, in which the Tollefson Trio is without a peer."

Montgomery, Wisc., Daily News, Oct. 28: "The artistry of the trio cannot be too highly praised. . . . It is one of the notable organizations of the country and would gladly be heard in Manitowoc again."

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ON EDISON DISC RECORDS

The Last De Sadler Musicale

On Sunday, April 1, there occurred the final one of the series of musicales which Willy de Sadler, the well known vocal teacher, has given at his studio, 64 Riverside Drive, New York, throughout the winter. A great many friends and music lovers were present to enjoy the splendid program in which several of Mr. de Sadler's pupils participated. Ellen de Sadler opened the program with Giordani's "Caro mio ben," accompanied by cello. Mrs. de Sadler was heard in several other numbers, displaying her beautiful soprano voice most effectively in "Elsa's Dream" from "Lohengrin." The second number on the program was given by Joseph Elliott, who sang "Amarilli," from Caccini and also the duet, "Guarda che bianca luna," by Campana, with Mrs. de Sadler. Mr. Elliott is a pupil of Mr. de Sadler and a composer as well. He has become



WILLY DE SADLER,
Baritone.

well known through the popularity of his song, "There Is a Long Trail," which is sung all over England and in the English trenches as well.

Another interesting feature of the program was the splendid work of Fritz Dietzmann, the Danish cellist, who is but eighteen years old. He has been playing before the public since his fifth year, appearing before royalty and in all the important cities in Europe. Mr. Dietzmann played with masterly bowing and astounding technic a

Jacques Jolas, the young American pianist, a pupil of Teresa Carreño. He was excellently accompanied on the second piano by Axel Skerne, the Danish pianist.

All the artists were rewarded with hearty and well deserved applause and the company broke up with many expressions of thanks to Mr. and Mrs. de Sadler for the musical treats which they had arranged so frequently during the season.

Vita Witek at Malkin School

Vita Witek, of the faculty of the Malkin Music School, New York, gave a piano recital at headquarters Sunday afternoon, April 15, which had as its principal novelty some variations by Alkan, in E minor, "Le Festin d'Esopé," op. 39. This is a highly original composition, full of humor and variety, and greatly interested all who heard it. Every item contained in the work was brought to the fore by Mrs. Witek, who played superbly. The big Bach-Liszt fugue in G minor was another splendid feature of her playing, containing as it did crisp touch, clear themes and the breadth which distinguishes the work. Liszt's immensely difficult "Don Juan" fantasia closed the program brilliantly and sustained applause punctuated every number, not the least appreciated being the "Moonlight" sonata, in which lovely touch predominated. Of the many educational features at the Malkin Music School this was one of the most enjoyable.

Success of Tracey Pupils

Minnie Tracey, the vocal instructor and coach at the Cincinnati Conservatory of Music, has been very successful recently in promoting the careers of her pupils, the Misses Noe and Hukill, who have been engaged by Cleofonte Campanini to sing at the Chicago Opera next season. Bertha Forman was chosen to sing April 12 at the big orchestral concert of the Cincinnati Conservatory, conducted by Tirindelli. On May 10 Miss Tracey will give a pupils' concert, at which a Massenet cantata will be performed. In fact, Miss Tracey has had a very active and successful career since she joined the Conservatory forces. She will give her own concert in Cincinnati, April 21, assisted by the violinist, Jean Ten Have and Mr. Holm, flutist. On that occasion she will give Rameau's cantata, "Diane et Acteon," for voice and violin, and also some new songs by Sibelius, Enesco, etc.

Carolyn Beebe in Bridgeport and Montclair

Carolyn Beebe, pianist, gave a musicale de luxe in the series which is given under the patronage of the Fresh Air and Convalescent Home of Montclair, N. J., at the Montclair Art Museum on Tuesday evening, March 20. As her program numbers Miss Beebe chose the Gluck-Brahms gavotte in A, the romance in F sharp major and the "Traumeswirren" of Schumann, two Chopin numbers, the nocturne in G minor and the scherzo in B flat minor, and two Debussy compositions, "Claire de Lune" and the prelude, "Le vent dans la Plaine." Her audience was delighted with that same splendid technical and interpretative ability which invariably marks her work. She was assisted by Louis Shenk, baritone, who sang compositions by Beetho-

ven, Hugo Wolf, William Arms Fischer, J. Paul Kürsteiner, Wintter Watts and Fay Foster with excellent effect. His accompaniments were played by Stuart Ross.

In addition to her solo appearances, Miss Beebe is the director of the New York Chamber Music Society of piano, string and wind instruments. This organization, which has charmed metropolitan music lovers by its novel and excellently performed programs, gave a concert on Monday evening, April 9, in the high school auditorium of Bridgeport, Conn., under the auspices of the Wednesday Afternoon Musical Club of that city. The program consisted of the Mozart quintet in E flat major, the Schubert octet in F major, and the Wolf-Ferrari "Kammersymphonie" in B flat major.

Julia Claussen and Thomas J. Kelly Snapped

In the accompanying snapshot Julia Claussen, the prominent contralto and Thomas J. Kelly, the efficient leader of the Mendelssohn Choir of Omaha, Neb., are shown on the steps of the Kellys' former home in Omaha. Conductor Kelly is now located in Chicago. Mme. Claussen was



JULIA CLAUSSSEN AND THOMAS J. KELLY,
On the porch of the Kelly home in Omaha, Neb.

soloist recently with the Mendelssohn Choir, winning the success that is hers wherever she appears. This superb artist's concert tour just closing has been a series of triumphs of which she may be justly proud.

Nina Morgana With New York Symphony

Nina Morgana, the gifted soprano who scored a veritable triumph at the April 10 concert of the New York Rubinstein Club, Mrs. William Rogers Chapman, president, will appear as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor, during the spring tour of that organization, beginning May 5.



JACQUES JOLAS,
Pianist.

Hungarian rhapsody, Popper's "Spinning Song" and "The Swan" (Saint-Saëns).

Then Ruth Miller, a young American soprano, pupil of Mr. de Sadler, sang with remarkable completeness Micaela's aria from "Carmen," displaying to advantage the excellent training she has received under Mr. de Sadler, with whom she has only been studying one year. There followed perhaps the most interesting number on the program. Beethoven's G major concerto was played by

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HOCHSTEIN IN "OPERA CONCERT."

David Hochstein, Margarete Matzenauer and Luca Botta were the soloists of last night's "opera concert" at the Metropolitan, the nineteenth of the season. Hochstein's playing of the Wieniawski concerto was enthusiastically received, and when he came to the "finale à la Zingara" his energetic bowing reaped a whirlwind of applause. His encores had to be many and were given with a delicacy which proved how thorough and reserved an artist this young violinist is. His later selections were the Chopin-Auer nocturne and the temperamental Bohemian dances of Sevcik.—*New York Evening Sun*, Monday, March 26, 1917.

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BOSTON HANDEL AND HAYDN SOCIETY PERFORMS MENDELSSOHN'S "ELIJAH"

Grace Bonner Williams, Alma Beck, Lambert Murphy and Henri Scott Are Soloists—Oliver Denton Gives Second Recital—Dora Gibson and George Copeland Please in Joint Program—Debussy and Schubert at Symphony Concerts—Willard Flint and Arthur Hackett Score in Montreal—Barrows Pupil Pleases—Raymond Havens Busy—Hildegarde Nash Marries—Happenings and Announcements—Notes

A fine performance of Mendelssohn's "Elijah" was given by the Handel and Haydn Society, Emil Mollenhauer conductor, on Easter Sunday at Symphony Hall. The chorus was assisted by the Boston Festival Orchestra and H. G. Tucker, organist. The principal soloists were Grace Bonner Williams, soprano; Alma Beck, contralto; Lambert Murphy, tenor, and Henri Scott, bass. Edith Whitcomb, soprano, and Isabelle Ray, contralto, assisted in the ensembles for women's voices. There was an audience of 2,500 people.

The entire performance was one of unusual interest. The chorus sang excellently, under Mr. Mollenhauer's familiar baton, and was particularly effective in the "Thanks Be to God," concluding the first part. Mr. Scott, in the title role, was impressive. Physically, he is well adapted to the part, while his voice is an unusually agreeable and dependable organ. He sang with a vigor that was most successful at dramatic moments, as in the air, "Is not his word like a fire?" On the contrary, Mr. Murphy gave most pleasure in the lyric music, which he sang beautifully. Both Mr. Scott and Mr. Murphy are blessed with a diction that leaves nothing to be desired.

The society was equally fortunate in its other soloists. Mrs. Williams' remarkably clear and sweet soprano was heard at its best. She sang splendidly, with an appreciative understanding both of the text and the spirit of the work. Her "Hear ye, Israel," was an inspiration. Miss Beck, too, was successful. She has a lovely voice, which she uses with intelligence and commendable skill. There was generous and well deserved applause for all the artists.

At the conclusion of the performance, the entire audience rose and joined with the chorus in singing the first and last verses of "America," while Mrs. Williams and Miss Beck waved flags.

'Oliver Denton Gives Second Boston Recital

Oliver Denton gave his second Boston recital on the afternoon of April 14 at Jordan Hall. His program included MacDowell's "Sonata Eroica" and four of the

same composer's "New England Idyls," a group by Liszt and selections from Ravel, Scriabin and Enesco. Mr. Denton was successful especially in his performance of the sonata, which he played impressively and with fine conception of its varying moods. The pieces by Scriabin and Enesco and the group from Liszt likewise were performed brilliantly. Mr. Denton is a rising pianist, of whom much may be expected. He possesses a sound musical nature and is intelligently skilled. The audience was of good size and very enthusiastic.

Dora Gibson and George Copeland Give Fine Concert

Dora Gibson, the English soprano who is pleasantly remembered from her successful appearances with the Boston Symphony Orchestra at the special operatic concerts last fall, sang delightfully at a concert at the Copley-Plaza on the evening of April 11. Wright Symons, baritone, was announced to appear with Miss Gibson, but was indisposed. His place was taken by George Copeland, who played selections from Chopin, MacDowell, Debussy, Albeniz and Chabrier. Miss Gibson was heard in an aria from "La Gioconda," several Russian folksongs and other songs of French and English sources. Her voice is a fine dramatic organ, and she is especially gifted in expression. An audience of good size applauded both artists with enthusiasm.

Symphony Concerts Devoted to Debussy and Schubert

Debussy and Schubert were the composers represented on the twenty-first program of the Boston Symphony Orchestra, Dr. Karl Muck conductor, at its concerts in Symphony Hall on the afternoon and evening of April 13 and 14, respectively. Schubert's ninth symphony in C major was performed for the first time in several years. The selections from Debussy were his three "Images." Number one, "Gigues," was played for the first time by the orchestra. There was the customary large and attentive audience.

Willard Flint and Arthur Hackett in Montreal

Willard Flint, bass, and Arthur Hackett, tenor, were two of the soloists at a fine performance of "The Messiah" on April 5 in Montreal, Canada, given by St. Paul's choir in conjunction with the Boston Festival Orchestra. Other soloists were Inez Barbour, soprano, and Rose Bryant, contralto, both of New York. This concert was followed by another on April 6, when the same soloists were heard in an equally interesting performance of Verdi's "Requiem."

The local press spoke highly of both concerts, and described the quartet as one whose equal had rarely been heard in Montreal. Each of the Boston artists came in for his share of praise, as indicated by the following excerpts:

Willard Flint, the basso, is deserving of special mention, his mellow voice being heard to great advantage in the recitative, "Thus Saith the Lord," and in the aria, "But Who May Abide the Day of His Coming?" Mr. Flint sang with considerable effect, especially in the magnificent "Why Do the Heathen," which he gave with tremendous vigor. Mr. Flint's voice is smooth and round. He showed sympathy with the music, reading it with intelligence.

Mr. Hackett revealed one of those manly tenors all too seldom heard in concert, and complemented its timbre with an equally virile style and expression. Particularly fine was his singing of the "Passion" music and "Comfort Ye." Arthur Hackett rose to the occasion splendidly and delighted the audience.

Raymond Havens Plays in Lexington

Raymond Havens, pianist, gave an interesting and successful joint recital with Paul Schwerly, viola d'amore, on the afternoon of March 27 in Lexington. He was heard in a group of pieces by Chopin and selections from Debussy, Liszt and Alkan.

Recital of Scandinavian Music and Literature

A recital of unusual interest will be given on the afternoon of April 25 at Steinert Hall by Frida Stjerna, Swedish mezzo-soprano, and Olin Downes, lecturer, with Edna Sheppard as accompanist and illustrator. Miss Stjerna will sing in the original a number of typical Scandinavian songs, including several unheard in this country. Two of these, Berg's "Herdegossen" and Thrane's "Norwegian Echo Song," are said to have been favorites of Jenny Lind. Miss Stjerna is a striking type of the North, and possesses a voice of great richness, range and power. She is a pupil of Ethel Frank, the prominent Boston soprano.

At the Fox-Buonomici School

A junior assembly took place on the afternoon of April 7 at the Fox-Buonomici School of Pianoforte Playing. Eight of the younger pupils participated, each being heard in a group of two or three numbers. They were Hooper Lawrence, Rebecca Fitzgerald, Caroline Lawrence, Charlotte Wood, Betty Thomas, Josephine Jones, Elizabeth Sachs and Beppe Buonomici.

Claudia Rhea Fournier Heard in Lynn Concert

Claudia Rhea Fournier, of Providence, who is an artist-pupil of Harriet Eudora Barrows, sang in Lynn recently on a program with Roy K. Patch, tenor, and Mabel Johnson, pianist. "Mme. Fournier, the contralto," remarks a local paper, "possesses a rich, dramatic voice, which was very effective in the aria from the 'Queen of Sheba.'

With her tones under expert control and with pleasing personality, she made a very strong appeal to her audience." In addition to the aria mentioned, Mme. Fournier sang a group of French and English songs.

Hildegarde Nash Marries

Hildegarde Nash, the popular young violinist of Newton, was married to Norman Vaux Donaldson in Baltimore during the past week. The bride is a native of Massachusetts, and has resided in Newton since graduating from the Brussels Royal Conservatory in 1913. She is an excellent musician and has won a prominent place in the local concert field.

Notes

Eleanor Brigham, a resident pianist, gave a recital on the evening of April 9 at Steinert Hall. Harrison Potter, of the faculty of the Fox-Buonomici



HENRI SCOTT,
Who sang "Elijah" in Boston.

School of Pianoforte Playing, has returned from East Orange, N. J., where he was heard in concert with Oscar Hunting and Mrs. Hunting on April 5.

The Apollo Quartet, assisted by Velma Bailey Hicks, dramatic reader; Elmer Crawford Adams, violin, and Rollo Hudson, piano, gave an interesting and excellent concert at the Park Street Church on the evening of April 10.

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Arthur Shattuck Wins Laurels in California—Soloist With Alfred Hertz

The San Francisco Symphony has been added to the long list of great orchestras with which Arthur Shattuck has appeared as soloist. His playing of the Tchaikowsky B flat minor concerto with the forces of Alfred Hertz, on March 25, was a notable success for this brilliant young American. Critics as well as public, were quick to recognize the essential qualities of high musicianship that make this eminently sane and legitimate artist a conspicuous figure among contemporary great players of the piano. His success is recorded in the following notices:

Arthur Shattuck, who played the concerto in B flat minor, shone brilliantly . . . This is his first trip to the west. I trust it will not be his last. He has the technic of a Godowsky, or, if he hasn't, he conceals the fact cleverly. . . . Shattuck employs his toes to great advantage against the pedals of his piano, and draws effects from the strings that would have pleased Robert Schumanns of the open soul. His touch is delicate, his sense of rhythm is rare.—Walter Anthony in San Francisco Chronicle.

Arthur Shattuck played the B flat minor concerto of Tchaikowsky. He gave a perfect reading of the work. He has the Leschanskian flawlessness; his tone sang graciously in the andante and he developed real brilliance in the allegro con fuoco.—Redfern Mason in San Francisco Examiner.

Other references to his good work are mentioned in the following:

Arthur Shattuck . . . is an artist of broad schooling, of attractive personality and of large technical equipment and of a brilliant style of performance. His clear cut readings on this occasion showed what has given him so prominent a place among contemporary pianists.—Los Angeles Graphic.

Arthur Shattuck, the brilliant pianist, . . . is the type of musician, who, by the seriousness of his purpose and work, has achieved a name which is bright among the register of American artists. He has applied common sense to his ideal with the result that his work has a clear, understandable and persuasive quality as well as a poetic side. He got warmth and beauty out of the lovely song of the on. 10, No. 3 etude (Chopin). So, too, were the preludes essentially charming, especially the zephyr-like No. 21. Mr. Shattuck is a most pleasing artist. In the program he played last night he exhibited grasp and understanding of a high order, and a fine technical equipment to make this clear.—Los Angeles Tribune.

Pasadena music lovers were highly favored last night when at the high school auditorium under the auspices of the Fine Arts Club, Arthur Shattuck gave a superb program. The wonderful technic, the perfectly controlled power and exquisite delicacy of the great pianist's playing, the depth of feeling and the intellectual understanding in his interpretations held the audience as in some mysterious mental bond. Not once even in the most brilliant passages was there the semblance of the sensational, oftentimes expected of the so much heralded artist, but his audience felt the reserves of power and musical artistry, as the well trained fingers drew forth from the splendid instrument such music as is rarely heard here. The program was a succession of charming numbers.—Pasadena Star.

One of the most successful concerts of the season in Dallas was that by Arthur Shattuck, pianist, in Dallas Hall of the Southern Methodist University last night. It was apparent early in the program that Mr. Shattuck delights in the heroic style, revels in painting things big, though he is not lacking in the ability to depict passages of poetic beauty and nice finish. In the Bach preludes and fugues he brought out the themes with absolute clearness and made all three delightfully musical. In the Chopin preludes his playing was especially beautiful in the slow movements, and he was even happier in the interpretation of the etudes and the flat ballade, which was given a poetic and well sustained performance throughout. . . . He reached the climax of his art in the Liszt-Busoni polonaise, which he played with strong rhythm, though with great reserve.—Dallas Morning News.

Anne Arkadij, "An Artist First, a Singer Afterward"

"Anne Arkadij is an artist first, a singer afterward," declared the New York Evening Sun. This opinion has been reechoed by the press of many of the leading cities of this country; e. g., "She secures her effects with facility and grace" (New York American); "The voice is so well controlled and of so rich a timbre that it gives genuine pleasure" (Boston Transcript); "A mellow and flexible voice, perfect diction" (Rochester, N. Y., Union); "She is particularly happy in her voice control, no signs of any effort" (Utica, N. Y., Press); "The tone is pleasing and under very good control" (Chicago Evening Journal); "She is a singer of unusual finesse" (Rome, N. Y., Daily Sentinel), to quote a few sentences from some of the cities wherein she has appeared.

Miss Arkadij is in a position to accept a limited number of pupils, a fact which the serious student will welcome and which those interested in the study of voice would do well to take into consideration when considering the question of a teacher. Particular attention will be given to coaching for songs, and there will also be special work for teachers in style and interpretation.

Hackett and Snelling With Orchestra

The St. Louis Orchestra will take two Boston artists on its annual tour, which begins April 12 and extends to May 13. Arthur Hackett, the tenor, who has come into so much prominence during the past season, and Lillia Snelling, contralto. The tour will include the principal cities in Missouri, Arkansas, Louisiana, Texas, Oklahoma, Kansas and Nebraska.

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Birdice Blye, Pianist, Wins New Applause

Birdice Blye's large number of engagements filled this season is proof sufficient of her popularity. She spent the entire month of March giving recitals in the South where she is a great favorite and plays frequently. In every instance she was re-engaged for next season and the press was unanimous in her praise. In San Antonio, her two recitals were so well liked that she was obliged to give a third the same week and was immediately engaged for two recitals in that city for next season.

Miss Blye says Arthur Claassen has the loyal appreciation of San Antonio people for the remarkable work he is accomplishing as director of the Symphony Orchestra



New York Lotos Club Appreciates Mary Jordan

Appended is a letter which was sent to Mary Jordan, the well known contralto, by Henry Junge, secretary of the entertainment committee for the New York Lotos Club. It is self explanatory, and is indicative of that success which this splendid artist achieves wherever she appears:

DEAR MARY JORDAN—I am conscious that I have to search the dictionary for laudatory adjectives to express for the entertainment committee the delight which you have given your audience at the Lotos Club on the occasion of the reception to Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, December 18, 1916.

I am giving voice to the unanimous verdict of the club, that your rendering of the songs reached the artistic standard of the foremost prima donnas of song and I am sure your listeners attest their unbounded pleasure in a vociferous way.

You were the siren of the evening and lured away the hearts of your spellbound listeners.

Let me tell you what happened to the Lotosphagi (the lotus eaters) of Ulysses' memory, who, after eating of the lotus fruit became oblivious and utterly forgetful of their home and friends. This may be only a legend, but it is withal a charming one and I find the simile applicable here.

The lotus worshippers after listening to you, wanted more of you and forgot everyone else and as a consequence your second appearance was requested, to administer to the musical delight of the Lotos Club, the event being the Yuletide festivities on January 13, 1917.

I am sure you must have been delighted with your reception and appreciation of your hearers, who surrendered so completely to your most delectable art and personal magnetism.

I should rejoice, if it ever should be in my power to serve you more essentially than by mere expression of thanks in the shape of enclosed check and with kindest and sincerest appreciation, believe me,

Faithfully yours,
HENRY JUNGE,
Secretary of Entertainment Committee.

spiritual—that the artist differs from the amateur, and only in so much as the higher esthetic sense speaks with untrammeled ease through the medium of the scientific and the technical is music really art. In this, the real sense of the term, Miss Blye is an artist; and it is the beautiful accord of the three elements in her playing that gives it elegance, ease and poise.

Gray-Lhevinnes Enthusiastic Rochester Audience

At the concert given by Estelle Gray and Mischa Lhevinne, March 31, at Rochester, N. Y., after playing the classics in a convincing manner, Mr. Lhevinne enthused his audience also with a group of his newest melodies, dainty, fairy bits that seem to have stepped out of a child's picture book.

Estelle Gray as usual conjured up moods for her hearers with the violin in her appealing way.

The committee immediately put in a request for a return date for these artists to come back to Rochester, which, however, cannot be granted by the Gray-Lhevinnes' management until fall, as the time of this artist couple is all taken.

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Mme. Valeri Teaching Mark Twain's Daughter

That Clara Clemens-Gabrilowitsch is an artist whose interpretative power is impressive is a fact generally acknowledged by all music critics. However, so far her singing has never been remarkable for freedom and purity of tones, much to the regret of her numerous admirers. It seems that she had been studying with several teachers at different times without being able satisfactorily to develop her voice. She was still looking for a teacher when she noticed the striking improvement in Maude Fay's voice after her first appearance as Sieglinde with the Metropolitan Opera Company. Mme. Gabrilowitsch then decided to place herself in the hands of Delia M. Valeri, who had caused the change. Although she has so far been studying only a couple of months, those who recently have heard Mme. Gabrilowitsch are pleased with the results. "It is another voice," is the opinion of a well known musician. When inquiry was made of Mme. Valeri she would only say: "I heard Mme. Gabrilowitsch for the first time when she came to sing for me at my studio a few weeks ago. She is an interpreter and a musician of uncommon ability and so intelligent that I am sure that her next appearance in public will be something of a surprise."

John Powell Plays With Russian Symphony

On Friday afternoon, March 23, John Powell, American pianist, appeared as soloist with the Russian Symphony Orchestra, Modest Altschuler, conductor, at the Shubert Theater, Kansas City, Mo. Mr. Powell played the Liszt "Hungarian Fantasie" and the tone poem "Isle of Death" by Rachmaninoff.

The orchestral numbers consisted of the symphonic suite "Schcherezade" (Rimsky-Korsakoff); scherzo from sym-

phony No. 1 (Scriabin); étude in C (Rubinstein), and Tchaikowsky's overture "1812."

Mme. Woolford Delights

"Mme. Woolford sang with deep artistic appreciation two groups of songs, in several of which the polish and beauty of her work was a matter of sincere congratulation. One rarely hears more exquisite singing than the rendition of the lullaby which she gave as an encore to her first numbers. . . . She uses her mezzo-voce with consummate skill." The foregoing is taken from the Baltimore Sun and relates to an appearance in that city of Jeanne Woolford, contralto. Of this same event the Baltimore News said: "Jeanne Woolford, who has not been heard in this city for several years, has greatly developed both as a vocalist and as an interpretative artist since she last sang publicly in Baltimore. . . . In her second group, which demanded from the singer understanding and artistry of high order, she made an admirable impression. Her style is now very attractive in its purity, sincerity and freedom from artificiality of any kind; her tone, especially in the upper register, was remarkable for clarity and sweetness."

A recent recital appearance for Mme. Woolford was at the Birmingham (Pa.) School. Her program numbers included songs by Handel, Haydn, Schubert, Brahms, Grieg, Tchaikowsky, Hugo Wolf, Carpenter and Rummel. An enthusiastic audience testified to its thorough enjoyment by long continued applause.

Mme. Hudson-Alexander Scores With Bauer

Owing to the indisposition of the artist scheduled to give a joint recital with Harold Bauer recently at Easton, Pa., Caroline Hudson-Alexander filled the place in a manner that "was entirely pleasing and satisfactory from every standpoint," to quote the Daily Free Press of that city. Under the heading "Concert at Orpheum a Brilliant Success" the Daily Free Press declares, "There was perhaps more musical stimulus to the program given last evening at the Orpheum Theater by Caroline Hudson-Alexander, soprano, and Harold Bauer, the distinguished pianist, than at any single program given before local audiences in a long time." Of Mme. Hudson-Alexander's singing the same paper said: "Mme. Alexander possesses a voice of unusual beauty and one of great cultivation. Her range is



ELEONORA DE CISNEROS IN CALIFORNIA.
With her California garden and, incidentally, her California bungalow in the background. Especially snapped in California for the MUSICAL COURIER.

of great proportions. She sang a high E last evening with a purity of tone that was splendid. Her interpretation of the Schumann song cycle was the very best singing of this composer's Lieder that the writer has heard on the local platform. The music itself is of such a nature and so wonderfully ideal that a singer with any imagination can get a great deal out of it, and this Mme. Alexander did with great distinction. It was not until noon that she was notified of this engagement, and stepping into the breach at so short a notice only adds to the appreciation of her work."

Lunn's Holyoke Work

A successful recital was given recently by the pupils of Haven W. Lunn in the high school auditorium of Holyoke, Mass. About six hundred listeners were in the audience and enjoyed numbers rendered by Eva Beaudoin, Alice Benoit, Marion Warner, Helen Parker, Harold Grady, Leon Quigley and Alfred Lussier. Mr. Lunn is one of the most thorough teachers in his section of the country, and also has appeared with success repeatedly as a concert performer.

Alois Trnka Receives Much Applause

Alois Trnka, the Bohemian violinist, appeared as soloist at Chickering Hall, New York, on Saturday afternoon, April 7, in two groups of compositions for violin by Israel Joseph, with the composer at the piano. Mr. Trnka's playing elicited much well deserved applause from the large and enthusiastic audience. His performance was highly artistic, and was characterized by warmth and virility.



MARIE MORRISSEY.

Contralto, who is at present on a concert tour in the Middle West, and who will give a joint recital with Theo Karic, May 14, in Lockport, N. Y., with Ellmer Zoller at the piano.

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SYBIL VANE, THE VERSATILE

By Margery Stocking

A bewitching little elflike creature, in fairy gossamer clad, was Sybil Vane, and most certainly she did not appear capable of carrying out the strenuous program which lay before her. The last doubt of her abilities vanished, however, with the first bar of Bach's glorious anthem.

The first group of songs was enough to test the dramatic fire of any singer. Sybil Vane contains within her small person an almost unbelievable force and power.

The second number of the first group, a heroic piece of song drama by Tschaikowsky, was rendered with a swinging vital intensity which almost took one's breath away.

Then after tremendous applause, came a most interest-

ing group of five songs, which, while totally different from those preceding them, were equally well liked, for they brought the singer close to her audience. It was as though she stepped suddenly down from a remote mountain peak to the level valley in which we stood. The first and fourth songs of this number were especially delightful.

"Fairy Laughter," by Ivor Novello, was a charming bit of a lullaby, which might have been written especially for this sprite. The song rippled along to a sweet lilting accompaniment and was indeed like fairy laughter.

The fourth song, "Friend," for which Mme. Davies composed the music, was a most gloriously rendered version of this noblest of sentiments. The music was wonderfully well adapted to the words.

Verdi's "La Traviata" aria was a tremendous thing for the strength of Sybil Vane, but she was equal to the occasion.

She is by turns intensely emotional, dramatic, and charmingly vivacious, which would make it appear that nothing is beyond the reach of her interpretation.

Throughout her program the self contained immobility of Richard Hageman made a splendid background for the little singer.

Miss Vane wound up her program with a group of much loved old time ballads, English, Irish, Scotch, Welsh. But the one that lingered longest in the memory was that favorite of Scotland's song treasures, "Comin' Thro' the Rye." Her portrayal was so realistic that one's vision travelled backward, some two centuries or more, and beheld the swift flowing river made famous by a song, while, perched, tiptoe, on a rock in the center, was the self same roguish lassie, on whom "the lads all smiled," exchanging a hasty kiss with the lad whose name she "didna' choose to tell."

Samuel Gardner's Boston Notices

A recent issue of the MUSICAL COURIER contained a number of the excellent notices given to Samuel Gardner, violinist, by the Boston critics. Space did not permit the entire number to be printed, so that the balance of these notices are herewith appended:

Mr. Gardner played here earlier in the season and made a favorable impression. Yesterday this impression was renewed and he was welcomed by a large and enthusiastic audience. The young violinist has marked talent. His tone is pure and emotional in quality. His mind is not constantly occupied with thoughts of technic. A sound musician, his phrasing is fine. He plays fluently with taste and musical understanding. He showed originality in familiar pieces, for example, in Handel's sonata, a favorite with Mr. Kreisler. In this and other numbers on the program he displayed both warmth of tone and excellence of style.—Boston Sunday Herald.

Samuel Gardner gave his second recital of the season in Jordan Hall Saturday afternoon. The second impression of him as an individual player fell nothing short of the first—indeed quite the reverse. He stands forth as a Carmen and intense violinist, accurate and thorough of method, fiery of rhythm, accomplished and resourceful of technic, but never extravagant, boastful or showy. His virtuosity is unostentatious, and his tones are never strident and piercing. He has a fine, warm melodic tone, which gains rather than loses by a moderate use of the tremolo. His grading of tonal intensity is unusually tasteful and skillful. To be sure, he seems still to be almost exclusively interested in his technic, and to make his choice of composers and music serve his all-important instrument, but he is at least fond of old music, which he plays with an appreciative sense of its true values, in which respect he is refreshingly different from the majority of his fellows, to whom the eighteenth century provides only finger exercises. The concerto of D'Ambrosio was engaging and grateful to the violinist and hearer alike.—Boston Evening Transcript.

To win the early and serious interest of an audience, and to maintain that interest with increasing intensity throughout the entire program, is probably the worthy aim of every artist, when present-

ing his hard earned accomplishments to discriminating listeners. Mr. Gardner easily secures this happy result, for his artistry is quite compelling in its many sided appeal. One feels at ease from the start, convinced of his ability. His style was broad and authoritative, and it was made apparent that he knew what to say, and how to say it. Mr. Gardner's warmth of tone, keen sense of rhythm and phrasing and true intonation were much in evidence in the concerto of D'Ambrosio. The berceuse was played with chaste feeling and tenderness without a smack of sentimentality, and the caprice of Carter was full of verve and brilliancy. As a composer, Mr. Gardner shows by his romance that his efforts in this direction are worthy of serious attention, and as a program maker he was quite fortunate on Saturday in compiling numbers which were in keeping with his own versatility.—The Christian Science Monitor.

Clarence Eddy Repeats Triumphs

Clarence Eddy, the dean of American organists, gave a recital at Lutcher Memorial Church, Orange, Texas, an edifice costing half a million dollars, March 26. The church was crowded to fullest capacity, many in the audience coming from Beaumont, Lake Charles, and other towns and cities. March 30 and 31 he gave recitals on the organ of the First Presbyterian Church, Austin, Texas, taking part also in both morning and evening services of the following Sunday. April 2, he played at Laurel Heights Methodist Church, San Antonio, Texas, this making his thirty-fifth recital of the present tour, since January 1. Mr. Eddy on this transcontinental tour was received everywhere with utmost enthusiasm, as newspaper articles, many of them columns in length, prove. He already plans a longer and larger tour next season, when he will play many return engagements. He left San Antonio for San Francisco on the Sunset Limited, arriving in time for Easter services in his church.

A SONG

A song of a springtime day,
Of bursting buds and flowers,
Of cowslips and bunches of may,
And happy dreaming hours.

Oh, to be wandering, wandering
Along the primrose way,
Singing "love that lasts forever,"
Forever, dear love, and a day.

A song of a summer day,
Of purple flowers and reeds,
Of the murmuring voice of the river
And the luscious hazy meads.
Oh, to be wandering, etc.

A song of an autumn eve,
Of leaves turned yellow and red,
Of the touch of the bitter wind,
And the bright stars overhead.
Oh, to be wandering, etc.

A song of a winter's night,
Of trees that are stripped and bare,
Of a heart that keeps on singing
In spite of the weight of care.

Oh, to be wandering, wandering
Along the primrose way,
Singing "love that lasts forever,"
Forever, dear love, and a day.

P. KING.

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Interesting Buckhout Facts

Mme. Buckhout has completed her season's series of afternoon studio recitals, devoted to songs and other music, with the composers at the piano. They were all very interesting, bringing forward the following composers and their music: Ernest R. Kroeger (St. Louis), Hallett Gilberté, A. Walter Kramer, Gena Branscombe, R. H. Prutting and Maurice Kaufman, conductor and concertmaster respectively of the Hartford Philharmonic; Mary Knight Wood, Roland Farley (blind American composer), R.

chestra and the Bronx Symphony Orchestra, recitals in New York, Boston, Chicago, Quebec and in many other cities. At present Miss Barstow is busy making records for one of the leading talking machine companies.

SAN FRANCISCO

Exposition Organ Dedicated—Kreisler and Gerhardt Heard Easter Sunday—"Stabat Mater," Good Friday

The opening of the exposition organ at the San Francisco Civic Auditorium on Easter Sunday, by Adolf Lemare, San Francisco's official organist, was immensely successful from the purely musical point of view. By order of Mayor Ralph, the program included patriotic features. Members of the city government were present in their official capacity and the attendance was large. Lemare was the hero of the occasion.

Kreisler at Cort Theater

Kreisler played at the Cort Theater, under the Healey management, Easter Sunday and met with the following unique editorial salutation from the San Francisco Bulletin:

The great Austrian violinist who is now in San Francisco earned his limp while serving in the armies of the Central Powers. Technically, he may soon belong to an enemy nation. But when he draws his bow across the strings he will have none but friends within hearing, none but friends of whatever nationality. A great violinist can play his way around the world, the waters of foreignness dividing before him as the waters of the Red Sea divided before the children of Israel. This, it is at once explained, is because it is Kreisler, and Kreisler is an exception. But in most ways Kreisler is not an exception; it is only in a few ways, such as a skillful way with the violin, an understanding of music, and a magnetic personality that Kreisler is an exception. In most ways he is probably representative—representative of the friendly cosmopolitan phases of his countryman's personality. Fate has released him from the necessity of killing other men; thereupon he takes his fiddle under his arm and is at once at peace with all men.

Gerhardt at Columbia

Easter Sunday was also artistically rounded out by the first of the Gerhardt recitals at the Columbia Theater, under the Greenbaum management. It is too late to write at length about this event for this issue. Musicians divided their attention between Kreisler and Gerhardt in the afternoon and the Lemare concert also thinned out the audiences of the two other artists.

"Stabat Mater," Good Friday

An annual performance of the "Stabat Mater" took place Good Friday afternoon at the Greek Theater, University of California, under the direction of Paul Steinendorff. The general verdict of the performance was favorable.

D. H. W.

Hans Hess' Active Students

Among the numerous students of Hans Hess, the well known Chicago cellist and instructor, several are appearing professionally with much success. One of these, Anne Slack, is at present making a most successful concert tour under the direction of the Redpath Bureau. Miss Slack is a graduate of the American Conservatory, where she studied under Mr. Hess. The appended press clippings record her success:

Anne Slack, cello soloist, showed splendid ability, her smoothness of tone and brilliant technic in Popper's "French Village Song" was enthusiastically received.—Sioux Falls (S. Dak.) Press.

Anne Slack showed herself to be an artist in the rendition of the cello solo, "Tarantella," by Popper, and she was called on for an encore.—Sault Ste. Marie (Mich.) Evening News.

Miss Slack has a beautiful rich tone which showed itself to best advantage in her solo numbers.—The Quincy (Ill.) Whig.

Miss Slack, cello soloist, rendered "Tarantella," by Popper, with excellent effect, she being obliged to play an encore.—Jackson (Mich.) Patriot.

The cello solo by Miss Slack showed her to be an accomplished cellist.—Courier-Crescent, Orrville, Ohio.

Rosina Bauer and Theodore Ratzer, both students from Mr. Hess' class, will appear at the American Conservatory recital at Central Music Hall, Chicago, May 5. Miss Bauer will render the "Kol Nidrei," by Bruch, and Mr. Ratzer the first movement of the D minor concerto by Lalo.

A New York Community Sing

Sunday afternoon, April 29, at three o'clock, the New York Community Chorus will be at the New York Hippodrome. The chorus, with its leader, Harry Barnhart, will be on the stage and the seats of the auditorium will be filled by anybody and everybody who wants to come in and join in the singing. This is a continuance of the work of the chorus, which made itself known last year through the Sunday afternoon "Sings" in Central Park, the "Song and Light Festival" in the same park on the evenings of September 13 and 14, 1916, when one hundred and twenty thousand people joined in singing with the chorus and the orchestra, and the presentation of Handel's "Messiah" at Madison Square Garden, on the evening of December 26, a huge concert at which, as will be the case at the Hippodrome, no admission was charged.

Mme. Van der Veer Selects Successor

When Nevada van der Veer resigned her position as soloist at the First Church of Christ, Scientist, New York City, she found herself in the unique position of forming the choir of one to co-operate with the committee to select voices to succeed herself. But that is one of Mme. van der Veer's many fine qualities—she is invariably equal to the occasion. This time was no exception to the rule, the singer fulfilling her duties with all of her accustomed grace and charm, and to the general satisfaction.



MME. BUCKHOUT.

Huntington Terry (Yonkers organist and composer), Florence Turner-Maley, Marion Bauer, Eleanor M. Davis (Missouri), Lily Strickland, Henry Holden Huss, Lola Carrier Worrell, and Margaret Hoberg. Between 700 and 800 persons attended these affairs. Nearly 100 songs (of the hundreds sung by Mme. Buckhout) are dedicated to her. Her contract at Holy Trinity P. E. Church, Harlem, has been renewed, and the choral club (thirty men's and women's voices) will remain under her direction. They will give their third annual concert in May. Pupils of Mme. Buckhout have given two recitals at her studio, and a third was scheduled for April 17. She returned from a trip in Pennsylvania, April 14.

Skovgaard and Company in Canada and United States

The four agents employed by the New York Metropolitan Company are reporting a great demand for its artists. It is also reported that despite the war Canadians are more eager for good music than ever before. Each and every engagement in Canada this season for the company is a return, and if the summer heat would allow it, Skovgaard and his company could spend the entire summer concertizing in Canada. They will, however, close their season about July 8.

In the United States the company is being greeted by capacity houses. In Rochester, N. H., it is said, the committee had to stop its ticket sale ten days before the concert, owing to the fact that the largest hall by that time was sold to its capacity. In St. Johnsbury, Vt., several hundred people were turned away. Throughout the Middle West, where the company has appeared in Sunday afternoon concerts, standing room was not to be obtained, and in Kearney, Neb., in the large theater, people were seated behind the stage. Several hundred were unable to secure tickets. The company spent three days recently in Leadville, Colo.—"the top of the world," 10,200 feet above sea level.

Next week Skovgaard and his Metropolitan Company will journey to Canada and fill the following engagements: April 23, New Westminster, B. C.; April 24, Kamloops, B. C.; April 25, Vernon, B. C.; April 26, Penticton, B. C.; April 27, Grand Forks, B. C.; April 28, Greenwood, B. C.

Marie Tiffany's Engagements

Marie Tiffany, of Los Angeles, one of the sopranos of the Metropolitan Opera Company, has made a distinct place for herself in New York musical life in this her first season in the metropolis. One proof of this readily seen in the number of engagements for which she is booked this spring. These include Newark, April 25; East Orange, April 27; Englewood, May 8; with the Woman's Choral of Jersey City, April 13; and the New York Liederkranz, April 15.

Vera Barstow a Favorite

Vera Barstow has been engaged for a concert which is to take place on May 1 at the Hotel Plaza, New York, under the auspices of H. R. Humphries. The past season has been a very busy one for the American violinist, among her many engagements being appearances with Leo Ornstein in Buffalo, Jamestown, N. Y., Fall River, Mass., Winnipeg, Man., and Fort Worth, Texas; soloist with the Baltimore Symphony Orchestra, the Elmira Symphony Or-

NEW SONGS BY HAHN

"Composer's Recent Successes Mark Him as Coming Man in Music"

In the New York Review of March 31 there appeared an article regarding Carl Hahn, whose activities as a choral leader have placed him before the public in a prominent fashion. The item, which undoubtedly will prove of use to his many friends and admirers in the musical world, is appended herewith:

The Banks Glee Club, one of the foremost choral organizations in the country, will give a concert at Carnegie Hall, Saturday, April 7, at which a feature will be the first hearing of a new choral for male voices, by Carl Hahn, entitled "Deep Water Song." H. R. Humphries, the director of the organization, which numbers 200 members, is enthusiastic over this number. At the concert of the Brooklyn Arioso Society last week Mr. Hahn's latest song hit, "Mister Mockin' Bird," repeated the success it achieved at the Mozart Society concerts.

Another new song by Carl Hahn was sung at the recital of the Musical Auxiliary Chorus, at the Gunter Hotel on March 28. It is called "Whippoor-Will," and made an instantaneous hit.

**American Institute of Applied Music
Special Summer Courses**

Kate S. Chittenden, dean of the American Institute of Applied Music, announces special summer courses at 212 West Fifty-ninth street, New York, from June 18 to July 27. These comprise work in vocal music, piano, violin, harmony and organ. This is the faculty for the courses: Voice, McCall Lanham; piano, H. Rawlins Baker, Leslie J. Hodgson, Anastasia Nugent, William F. Sherman, Katharine L. Taylor; violin, Henry Schradieck, George K. Raudenbush; harmony, Anastasia Nugent, William F. Sherman; organ, William F. Sherman.

Public and private recitals will be given, and full information may be obtained of the secretary. The thirty-second season begins October 1, 1917.

**Eighteen Joint Recitals for
Alice Eversman and Elena de Sayn**

Alice Eversman, soprano of the Metropolitan Opera Company, and Elena de Sayn, Russian violin virtuosa, are preparing for a tour of eighteen joint recitals which they are to make this spring. Miss Eversman has recovered



ALICE EVERSMAN AND ELENA DE SAYN,
In the garden of an ancient castle, formerly the home of Miss de Sayn, and now serving as a hospital for wounded soldiers.

completely from her illness of the past winter and is devoting much time to the study of new programs. Miss de Sayn has filled many interesting engagements in the metropolis this season, among which were appearances in her own recital at Aeolian Hall, Columbia University, etc. During this tour, the piano accompaniments will be in the able hands of Stuart Ross.

**National Opera Club Gives Third
Annual Grand Opera Evening**

The third annual evening of grand opera of the National Opera Club, Katharine Evans von Klenner, founder and president, took place at Hotel Waldorf-Astoria, New York, April 12, before an audience which completely filled the splendid auditorium. The president's box was particularly brilliant. The banner of the club, the recently acquired bust of the president, and the national colors, all served to make her box conspicuous.

At the outset a pyramid of handsome young women attired in the colors, posed by Mildred Holland, united in singing "The Star Spangled Banner," accompanied by waving of flags. Following it, Carl Fiqué conducted the overture to "William Tell," which, in turn, was followed by Act II from "Lucia di Lammermoor." Clementine Devere Sapió's beautiful voice and routined acting served to make this most enjoyable. Mr. d'Agariof and a chorus from the Metropolitan Opera Company were under the quiet but firm and convincing conductorship of Romualdo Sapiro.

Act II from "Carmen" gave Carrie Bridewell oppor-

tunity for some excellent singing. The fascinating music, scenery and action of the opera held its usual sway over the public. Lucilla Brodsky and Lillian Taylor were capable in their roles, and the acting of William Beck, as Escamillo, was better than his singing. George Mitchell, John Little (good actor and singer), Maurice Lafarge and Robert Renier completed the cast. A chorus and ballet all united under the experienced leadership of Mr. Sapiro.

Mme. Devere Sapiro and Florence Mulford Hunt were associated in Act II from "Aida," which closed the evening. In this Mme. Sapiro's acting was that of the experienced singer, and Mme. Hunt sang with authority and acted well. The female chorus did its share, and the half dozen members forming the little ballet were very capable. The stage setting and back scenery were very good, and Carl Fiqué conducted with his usual energy and ability.

Flowers galore were presented to the principals and singers, and the applause demonstrated the appreciation of the large audience. The entire evening was professional in every sense of the word, experienced hands being behind music, scenery, chorus, ballet, etc. Dancing followed.

In the audience, occupying boxes, were many celebrities, among them political, social and musical lights. To name a few of the last mentioned: Alice Garrigue Mott was in a box with Mme. Sembrich, and Mmes. Alda, Galli-Curci, De Pasquali, Messrs. de Luca and Reiss were also observed.

It is announced that next season two lectures with musical illustration will be given by Havrah Hubbard and Claude Gotthelf, one evening and one afternoon meeting.

Eleanor Spencer to Have a Summer Class

Eleanor Spencer, the well known pianist, will have a summer class for advanced students in pianoforte and coaching in repertoire from June 15 to September 1. The location of the place will be announced later. Inquiries regarding this class may be addressed to Miss Spencer's secretary, Hotel Monterey, Broadway and Ninety-fourth street, New York; and also to Antonia Sawyer, Inc., Aeolian Hall, New York.

Canadian Choir for Lockport

There will be several famous choral societies at the National American Musical Convention to be held in Lockport from September 30 to October 6, and many music lovers are anticipating with much pleasure the appearance of the Elgar Choir, of Hamilton, Ont., with Bruce Carey, conductor. This choir is among the best in Canada. Mr. Carey has chosen a fine program of American compositions.

Florence Markel to Enter Managerial Field

It is true that the managerial field is well crowded and it would seem that a newcomer might be completely swallowed up. This, however, is not the case; possibly on account of one excellent reason—so many of the managers are entirely out of their element. In fact they are not managers, but figureheads, who live on the money extracted from hard working artists and give them very little or nothing in return for their cash. And so, it would seem that all honest, lively newcomers, with the faculty of selling their artists at a good price, will be welcomed into the managerial field.

One of these, who has had wide experience as a personal representative, and whose artists claim that she has done fine things for them, is Florence E. Markel. Within a few weeks she will open offices in the Forty-second street section, New York City. During the present season Miss Markel held a series of six concerts at the Plaza Hotel, at which the following artists were presented: Sin-



FLORENCE E. MARKEL.

sheimer Quartet, Mr. and Mrs. Alexander Bloch, Gladys Axman, Samuel Barlow, Gerald Mass and Mana Zucca, the well known young composer and pianist.

Miss Markel enjoyed equally as much success at the three musical evenings given under her direction by the Sinsheimer Quartet at Rumford Hall, this city, as well as the same number of musicals given by Mr. and Mrs. Bloch at the MacDowell Club, at which they presented practically all the Beethoven sonatas for piano and violin.



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Something About Salsomaggiore

While it is an undeniable fact that most of the great opera singers, and many public speakers, are living testimonials of the value and efficaciousness of the Salsomaggiore Dry Fog Treatment, it is interesting to read also what the medical fraternity has to say about that marvelous system of renovating and refreshing the voice and curing diseases of the nose, pharynx, larynx, ear, and bronchi (and, by the way, asthma, hay fever, and rheumatism also come within the scope of the curative properties of Salsomaggiore). One of the most valuable testimonials, compiled by an undeniably authority, is the opinion of the Lancet, the famous medical periodical of London. That paper said, among other things: "Chemical analysis has established the fact that the Salsomaggiore waters possess a wealth of the rare salines not possessed by any other water in Europe. The bromides and iodides of magnesium, and the chlorides of strontium and lithium exist in such tangible quantities that there can be no doubt that these contribute considerably to the therapeutic value of the waters."

The Lancet made an analysis of Salsomaggiore waters, and came to the conclusion that they provide a wide field of therapeutic application and usefulness, either in the form of baths or inhalations. Many treatises have been written by famous doctors on the cures effected by Salsomaggiore waters. The consensus of opinions of all these experts seems to be that among respiratory affections frequently treated at Salsomaggiore with the most favorable results are coryza, chronic rhinitis (both the hypertrophic form and that accompanied by atrophy and the ozena-producing organism), chronic pharyngitis (especially the granular type) and laryngitis. Irritation of the mucous membrane is soothed, congestion and swelling are reduced and tough inspissated mucus is liquefied or loosened and a natural health condition of the moist surfaces is gradually induced. When the lower part of the respiratory tract is involved, as in chronic bronchitis and bronchial asthma, a prolonged stay in the inhalation room is frequently productive of good.

The New York branch of the Salsomaggiore Dry Fog Treatment is at 235 West Seventy-second street, where Dr. Emilio Sarlabous and his assistants have in charge a very large number of persons daily, among whom are practically all of the singers of the Metropolitan Opera. Some of those who are seen frequently at the Salsomaggiore Institute are Caruso, De Segurola, Amato, etc.

Echoes From the Lectures of

Mme. Haggerty-Snell

Mme. Haggerty-Snell's fourth lecture on "The What and the How of the Correct Use of the Voice in Speech and Song" was given on Friday evening, March 30, at her studio, 130 West Ninety-seventh street, New York. She said in part:

So little is really understood of the correct use of the voice in speech and song, that to address the public on the subject is to meet with the same difficulty that one would encounter in speaking to an audience in a language it did not understand.

The foundation of voice is breath, and a perfect tone for both speech and song (for there is no difference in the perfectly placed speaking voice and the voice in song), is vocalized breath, held at the lips without any physical interference. This is the "What" of all pure tones, without which there is no beauty of voice. As breath is the foundation of voice, we will analyze this most important element. You live no longer than you breathe. Then how important is this wonderful thing—breath! Few know how to breathe, and the results of incorrect breathing are—heart disease, tuberculosis, anemia, indigestion, and many more diseases that would never exist if we knew how to breathe. There is no time in life when one can afford to breathe through the mouth. The nose

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**Edith Rubel Trio and Evan Williams
in Joint Program**

On the evening of April 9 the Edith Rubel Trio and Evan Williams, tenor, gave a joint recital at Plainfield, N. J., under the auspices of the Plainfield Dental Society, the proceeds of which went toward the dental department of the Muhlenberg Hospital. The Trio played compositions by Couperin, Mozart, Rameau and a group of folksongs. The delightful work of this organization, which has only been in the concert field for two seasons, gains full recognition wherever it appears. Mr. Williams displayed his splendid voice and art in a group of songs by Handel, and another composed of songs by Cornelius, Dvorák, Grieg and Brahms. That this concert was a success is self evident, for it could not be otherwise with such artists as Evan Williams and the Edith Rubel Trio, composed of Edith Rubel, violinist; Marie Romeaet, cellist, and Brenda Putnam, pianist.

Renée Chollet Sings at the Waldorf-Astoria

At a meeting of "Le Lyceum Societe des Femmes de France à New York," which was held at the Waldorf-Astoria on April 7, Renée Chollet, the brilliant French soprano, created much favor in the singing of two numbers, "Depuis le jour," from "Louise" (Charpentier), and a delightful Easter number, "Cloches de Paques" (Fijan). Other assisting artists were: Hortense Dorvalle, dramatic soprano;



RENEE CHOLLET.

André Polah, violinist, and Amelia Quintero, pianist. The guests of honor were Raphael d'Ampur, Ernest Chanel, David Varron and Mrs. William Rogers Chapman, president of the Rubinstein Club.

Mr. and Mrs. Fiqué in "The Beggar Student"

A very interesting performance of Millöcker's "The Beggar Student," in English, was given by the Brooklyn Quartet Club, on Monday evening, April 9, at Prospect Hall, Brooklyn, before a large and representative audience. Katherine Noak-Fiqué was charming in the title role. Her singing and acting was of a high order, and

received the recognition it so richly deserved. Carl Fiqué is entitled to full credit for the smooth performance of this popular comic opera, which he conducted with fire, bringing out all the beautiful effects and climaxes of the score. A large number of members assisted, notably Henry Weimann, as Jan Janitski; Olga Demuth, as Countess Palmatica Rosalska; Edna Meinken, as Countess Laura; Helen Becht, as Countess Bronislava, and Max Koeppe as the blustering General Ollendorf.

New York Critics Acclaim Bennèche

Recently Frida Bennèche sang at a concert in Hoboken, N. J., where she had tremendous success. She not only delighted the society which had engaged her, but also the New York critics, some of whose criticisms are appended:

And then came Frida Bennèche. To hear her beautiful voice, her wonderful technic in Henneberg's waltz written for her, was a revelation to musicians and critics. But when she sang variations on a theme by Mozart, with flute obligato, with finished art and perfect understanding, and such staccatos and trills, the house roared with applause.—New York Journal.

Frida Bennèche, the beautiful coloratura, was one of the soloists. She has a beautiful, pure voice, sings with understanding, and great bravura. The waltz, "Springtime," written for her by Paul Henneberg was exquisite. But variations on a theme by Mozart, with flute obligato, brought down the house.—Staats-Zeitung.

Frida Bennèche, the young coloratura soprano, sang with finished art and great bravura. She is a coloratura that does not lack temperament. She sang Paul Henneberg's "Springtime" exquisitely, and as an encore "Saper vorreste" with finished art. But she won all hearts by her beautiful delivery of a variation on a theme by Mozart with flute obligato.—New York Herald.

Mme. Bennèche received the following tribute from the Lyric Club:

MY DEAR MISS BENNÈCHE—Now that the jubilee concert is over I am impelled to write, expressing to you my sincere appreciation of your wonderful artistry, and you have sung yourself into our hearts. Of all the critics made by visiting guests, nothing was said only in the highest praise. The male chorus is indeed grateful to us for securing such talent as yours, and whenever we think of a golden jubilee, we shall of course have to think of you.

Again thanking you and with check enclosed, I am,

Yours truly,
(Signed) JOSEPH BOSSON,
Secretary.

Grace Hoffman Sings at Marlborough-Blenheim

On Sunday evening, April 8, an interesting musical program was given at the Marlborough-Blenheim, Atlantic City, N. J., under the direction of Leo Sachs.

Grace Hoffman, coloratura soprano, was one of the artists from her selections including "The Mad Scene" from "Lucia," with flute obligato. This was interpreted in a manner which won for her an enormous ovation, and a number of encores were necessary to satisfy the delighted audience.

Another artist who participated was Henrietta Wakefield, contralto, who sang "La Cieca" from "La Gioconda" most beautifully. She also was obliged to give an encore. The "Rigoletto" paraphrase by Liszt was played by Harry Kaufman, pianist. The selections by the orchestra were the overture from "William Tell" and Victor Herbert's "American Fantasie."

The members of the orchestra are David Robinson, violinist; Alfred Alberghini, violinist; Leo Sachs, cellist, and Harry Kaufman, pianist.

Alois Trnka's Art Admired

Alois Trnka, the Bohemian concert violinist, appeared as soloist on Tuesday afternoon, April 10, at a musical given in the New York studio of Arthur Leonard. He demonstrated his excellent art in three groups, which comprised "Ave Maria," Schubert-Wilhelmi; "Slavonic Dance," Dvorák-Kreisler; "Valse Trieste," Sibelius; "Waltz," in A major, Brahms-Hochstein; "Japanese Lullaby," Joseph; and "Tambourin Chinols," by Kreisler.

Mr. Trnka was the recipient of prolonged applause for his artistic work, and gave as an added number a Bohemian folksong.

Helen Weiller, who possesses a contralto voice of much charm, contributed four groups of songs. Arthur Leonard gave valuable support at the piano.

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ITALIAN OPERATIC FORCES INVADE PARIS ON ST. PATRICK'S DAY

New French Orchestral Compositions at the Colonne-Lamoureux Concerts—
The Gaieté-Lyrique Returns to Opera—Opéra Comique Accepts
New Work by Casadesus

30 Rue Marbeuf (Champs-Elysées), Paris, March 13, 1917.

At the Colonne-Lamoureux concerts Gabriel Pierné introduced Charles Bordes' admirable song, "Sur un vieil air," and P. de Bréville's new patriotic hymn, "France," splendid in its lofty expression, and beautifully sung by Mme. Croiza. Albert Roussel's charming score, "Le Festin de l'Araignée," had perhaps a more brilliant success than the "Daphnis et Chloé" of Maurice Ravel, owing to the choice of fragments from the latter being less happily selected. Good orchestration marks Paul Hillelmaier's "Bas-reliefs antiques," a work recalling the "suites d'orchestre" of Bizet and Massenet. One of the best among the young school of violinists, Yvonne Astruc, interpreted in a remarkable manner.

Chevillard Programs Unsatisfactory

Camille Chevillard has quite recovered from his recent indisposition and is able to resume his musical functions. It had been thought that M. René-Baton would replace M. Chevillard temporarily, but M. Pierné understood to do so, and gave two concerts in which French music predominated to great advantage.

M. Chevillard has once again made a program which failed to set forth the capacities of French music to the best advantage. Neither "Dolly" (Fauré) nor "La Suite Algérienne" are typical of their authors' best work, nor to be placed on the same program as Balakirew's "Thamar" or the "Symphony in C" of Schumann. M. Chevillard seems to forget the French symphonies, those of Albéric Magnard among others. Lucy Vuillemin sang two airs from Mozart and "Chansons de Bretagne," arranged by Jean Huré, with musical picturesqueness.

The National Matinees Continue

In the grand amphitheater of the Sorbonne the twenty-second National Matinée took place on Sunday last, under the patronage of the British Ambassador. English, Scotch and Irish songs were represented in Edward Elgar's "Where Corals Lie" and two folksongs, "Ronald and I" and "Mavoureen," sung by Hélène Luguiens. The orchestra of the Société des Concerts du Conservatoire, under M. Messager's direction, executed Elgar's "Variations Symphoniques," the overture to the "Roi d'Ys" of Lalo, and "La Belle au Bois dormant," by Ch. Silver. Yvonne Gall, of the Opéra, sang the Japanese song, "L'Ame des Iris," by G. Samezeuilh, and the air from "Iphigénie," by Gluck. Mme. Depecker-Gentil gave a brilliant performance of Théodore Dubois' "Second Concerto for piano." M. de Max, from the Comédie-Française, recited Victor Hugo's verses on "Shakespeare" and Mme. Simone an unpublished poem of François Porché, "Que Dieu bénisse l'Angleterre" ("God Bless England").

The French and Italian National Societies

Under the presidency of Gabriel Fauré, the Société Nationale is being reorganized and enlarged by the addition of nearly all French musicians. Rome has founded a Società Nazionale di Musica on the French model, and recently gave a concert in Paris, including the best songs of Pizzetti, the collaborator of Gabriel d'Annunzio; the equally interesting works of Casella, so well known in Paris, and works of Enrico Bossi, Castenuovo-Tedesco, Tommasini and others. Paris might envy her Roman sister the possession of a magnificent "Salle de Concerts" (the Augusteo) and grand organ, where of late years French music has been much played; she might meditate also upon the system on which the orchestra of more than one hundred musicians is worked.

The Italians in Paris

The first great manifestation in Paris of the "accord" between the Grand Opéra and La Scala of Milan will take place on Saint Patrick's Day. "Aida" is the Italian work chosen. M. Viviani, M. Malvy and M. Daladier, respectively Ministers of Justice, the Interior and the Fine-Arts, are patrons with the Marquis de Salvago-Raggi, Ambassador for Italy. Artists are to be benefited by the performance and the personnel of theaters suffering through war conditions. On Thursday next, March 22, the performance at the Opéra will be enhanced by the appearance of the baritone, Battistini, and Edith de Lys, an American (Boston being her home city), who will sing in Donizetti's "Marie de Rohan." April 1 "Hamlet" will be given.

Opéra Comique Accepts New Work

The Opéra-Comique has received and accepted for performance a dramatic and lyric allegory from Guillot de Saix and Francis Casadesus, "Au beau Jardin de France" (In the Beautiful Garden of France). It is in one act, for orchestra, solos, chorus and dance, and will be given this season. Mme. Mariquita will direct the choreographic part, while Paul Vidal will undertake the musical studies.

The Gaieté-Lyrique Returns to Opera

The Gaieté-Lyrique, which has been open the past year as a dramatic theater, has come into its own once more and will be the home of opera and operetta henceforth. For the opening night, last Saturday, M. Duplay chose Halévy's opera, "La Juive," under the artistic direction of M. Biard, with M. Amalou as the conductor. Mme. Comès, of the Opéra, sang the part of Rachel; M. Cazeneuve, also of the Opéra, that of Eléazar. Mlle. Rezia, MM. Coiglio, Valmoral, Berger were other members of the cast.

The first operetta (by an entirely different company) was presented at Sunday's matinée performance, when Lecocq's "La Petite Marice" was enjoyed.

Marie Delna at the Trianon-Lyrique

At the Trianon-Lyrique "La Vivandière" was chosen by the management for the Mi-carême (Mid-Lent) matinée and Marie Delna specially engaged for the interpretation of the title role.

Szulc in the Army

Joseph Szulc, composer of "Loute" and "Flup," has just been mobilized as a Pole to serve with the Russian troops in France. As chef-d'orchestre at the Apollo, M. Szulc did good work and has been nominated chef-d'musique. He hopes to be called upon to give an audition in Paris with his comrades for some charitable work.

The Theatrical-Musical Annual

The "Théâtre de la Victoire" is the heading M. Bidou has given to the preface he has just written for the fortieth volume of the "Annales du Théâtre de la Musique," by Edmond Stoullig. Exceptionally interesting not only on account of the intrinsic value of the writing, but because of its faithful chronicling of musical and dramatic events from 1914-1915, the fortieth volume is worthy of much praise.

COMTE DE DELMA-HEIDE.

Leila Holterhoff at Birmingham

Leila Holterhoff, the charming blind soprano from California, whose first concert season in her own land has been most successful, is engaged as one of the singers to appear at the biennial of the Federation of Musical Clubs at Birmingham this week. Following this Southern date, Miss Holterhoff returns to New York to remain until early in May, when she will leave for a two weeks' tour in the States of Wisconsin and Minnesota. During this tour Miss Holterhoff is scheduled to sing five nights a week. Following this tour she will return to the Pacific Coast for a well deserved rest, but she has to come back East. Her season 1917-1918 opens early in September. Miss Holterhoff is to sing a return engagement October 5 in Lockport, N. Y., at the big American National Musical Convention. On October 10 she is scheduled to appear in Chicago, and her New York recital will be held November 8 at Aeolian Hall. During the interval between these dates she will make a short tour of Canada.

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Sergei Klibansky's Summer Courses

Sergei Klibansky, the eminent New York vocal instructor, has supplemented his regular season by holding a special summer session, which is largely attended by professional singers and vocal teachers from all over the country. Some of the most successful teachers of singing in American schools and colleges owe the major part of their training to Mr. Klibansky, behind all of whose teaching lies the purpose, not only of equipping the student with a certain repertoire, but of grounding him so thoroughly in the fundamentals of musical expression that he may continue to progress after leaving the studio and be able, if teaching is his goal, to impart to others the knowledge and inspiration he has received.

A factor in the notable success won by Mr. Klibansky in the six years that he has been established in New York is his psychological understanding of individual character and requirements. He never follows a cut and dried routine, but appears to know intuitively how to adapt his methods to different needs and temperaments in order to obtain the best results. He possesses in large measure the gift of inspiring enthusiasm in those under his tuition.

Perhaps this is due in part to the warm interest which he feels in the personal success of his students, for he is tireless in his efforts to create opportunities for them to be



SERGEI KLIBANSKY.

heard in public, and to aid them in securing engagements when they have arrived at a professional standard of excellence. Mr. Klibansky has a profound belief in the necessity of frequent appearances before an audience as a part of the singer's training, logically claiming that in no other way can poise and graceful stage presence be developed. Accordingly, he gives a large number of recitals each season in various places, in which not only his artist-pupils, but also those less advanced, are given an opportunity to gain valuable experience.

Among the successful artists brought out by Mr. Klibansky during the last few years may be mentioned Betsy Lane Shepherd, soprano, who has met with extraordinary success at her concert appearances; Jean Vincent Cooper, contralto, now recently on tour with the Minneapolis Symphony Orchestra; Arabel Merrifield, contralto, a resident of Minneapolis; Lalla Bright Cannon, soprano, who won marked success in a tour of Maine under the direction of William R. Chapman, and has appeared frequently in concerts this season; Louise Wagner, soprano; Helen Weiller, contralto; Gilbert Wilson, who has a remarkable bass voice, and whose success in opera seems assured; Alvin Gillett, baritone; Lotta Madden, soprano, and Felice de Gregorio, baritone.

Wells Pleases Amsterdam Audience

John Barnes Wells evidently delighted his Amsterdam (N. Y.) audience recently to judge by the following press notice:

John Barnes Wells, tenor, sang his way into the hearts of a large audience at the Second Presbyterian Church. . . . The recital was one that will linger for some time in the memory of those who were so fortunate as to be present. In the first place, the program showed that Mr. Wells has a refreshing disregard for the traditions of the concert stage. . . . Mr. Wells impressed those who heard him as being a soloist whom one would be glad to hear singing any character of composition at any time or in any fashion he chose. Another of the notable features of the recital was the presentation of a lyric suite written by Edgar Bel-

mont Smith, the accompanist of the evening. The ballad quality of Mr. Wells' voice was perhaps best shown in the interpretation of the air, "Summer! Summer!" . . . from "The Swan and Skylark," for it gave him an opportunity to display not only the unusual power, beauty and emotional qualities of his voice, but also demonstrated his perfect enunciation. Two other numbers that gave exceptional pleasure to the audience were Mr. Wells' own compositions, "Why?" and "The Owl," the former of which met with such enthusiastic applause that it was sung a second time.—Evening Recorder, Amsterdam, N. Y., March 15, 1917.

Hammann's Solo Work Praised

That Ellis Clark Hammann is not only a splendid accompanist, but also a solo pianist of unusual gifts, was amply demonstrated at the recital which he gave with Hans Kindler at Witherspoon Hall, Philadelphia. Some excerpts from the press of that city are herewith appended:

One of the most thoroughly enjoyable concerts given here this season was the joint recital last night in Witherspoon Hall of Hans Kindler, first cellist of the Philadelphia Orchestra, and Ellis Clark Hammann, pianist. It would be difficult to find among local musicians a combination more admirably suited to render such a program as was presented, and the work of these two sterling artists left one with a satisfying sense of musical completeness that is rarely felt even in the course of such an excellent season as this one has been. Mr. Hammann's work at the piano met with the unqualified approval of the enthusiastic audience. His frequent appearances here through a number of years have made his playing thoroughly familiar to concert goers and it is sufficient to say that he performed last night in his most admirable mood.—Evening Telegraph.

Among our local pianists Mr. Hammann has been steadily assuming a more and more prominent place. He and his associate jointly and severally interpreted the numbers mentioned in a manner deserving the heartiest praise, with technical brilliancy, emotional eloquence, and a marked measure of artistic refinement. They well deserved the applause they received.—Philadelphia Inquirer.

Hans Kindler, first cellist of the Philadelphia Orchestra, and Ellis Clark Hammann, known principally for his superior

Pianist**LEVITZKI**

MANAGEMENT
DANIEL MAYER, Times Building, New York

BALDWIN PIANO USED

ability as an accompanist, but also for his artistic qualifications as a piano soloist, presented an interesting program. There was a demonstration of perfect union in blended beauty of tone, neither instrument showing the slightest inclination to outdo the other, so that, with such skilled execution and tonal balance, the interpretation was altogether satisfying. In his solo numbers Mr. Hammann had an opportunity to prove that his ability as a pianist by no means is confined to providing an artistic background for the setting off of the achievements of others, playing both works with facility and interpretative understanding.—Evening Bulletin.

A brief sojourn with the two instrumentalists sufficed for the illustration of their undisputed accomplishments and demonstrated freshly the place that each man has made for himself solely upon artistic merit. Mr. Hammann performed the compositions of Schumann and Chopin with a spirit and power that elicited not merely the encore of the moment, but the approving retrospect of those who heard him. He showed that his often exemplified adroitness as an accompanist of singers and players rests securely on the basis of an all around musicianship deserving esteem in the separate appraisal.—Ledger.

The program, designed to display the fine musicianship of the players and the individual virtuosity of both musicians, kept the audience in a state of enthusiastic approval and enjoyment. The Beethoven sonata which opened the recital, as well as the Saint-Saëns sonata, at the close were heard with rapt attention, and there was a sense of perfect repose and satisfaction in the beautiful ensemble achieved by the players. The Kindler tone, which is a synonym for all that is loveliest and most appealing, was supplemented by the fine piano work of Hammann, who played with a delicacy and restraint that was a continuous example of just how admirably piano music can be blended with that of the cello, to the advantage of both. The Schumann "Papillons" and the Chopin scherzo, done by Hammann, were well suited to the player's style, and were much enjoyed.—Philadelphia Record.

Clifford Vaughn, Busy Accompanist

Clifford Vaughn, the pianist whose excellent accompaniments have been a feature of many recitals this season, has filled a number of important engagements. Among them were appearances: October 5, with Domenico Bove, violinist, Philadelphia; October 10, with Sascha Jacobinoff, violinist, at Fahnestock Hall, Harrisburg, Pa.; October 30, with Sascha Jacobinoff, at the Century Club, Wilmington, Del.; December 4, concert at the Bellevue-Stratford, Philadelphia; December 21 with

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Sascha Jacobinoff, at Witherspoon Hall, Philadelphia; January 3, with Domenico Bove, Philadelphia; January 19, with Mary Barrett, soprano, Bellevue-Stratford, Philadelphia; January 22, with Sascha Jacobinoff, at Aeolian Hall, New York; January 31, with Sascha Jacobinoff, Art Club, Philadelphia; February 4, with Hans Kindler, Frank Gittelson, Greta Torpadie, at the Metropolitan Opera House, Philadelphia; February 6, Sascha Jacobinoff, Chaminade Club, Brooklyn; February 14, Sascha Jacobinoff, New York; February 17, Marcia van Dresser, Bryn Mawr College, Pa.; February 18, Marcia van Dresser, private recital in Philadelphia; March 4, Wassily Bessekiinsky, Philadelphia; March 6, Frank Gittelson, Witherspoon Hall, Philadelphia; March 12, Sascha Jacobinoff, Art and Science Club, Philadelphia; March 15, Springfield (Ohio) Festival with Emma Roberts, Sascha Jacobinoff, Edgar Schofield; March 27, Sascha Jacobinoff, Trenton, N. J.; March 28 (afternoon), Sascha Jacobinoff, Aeolian Hall, New York; March 28 (evening), Ethel Altemus and Arthur Hadley; March 29, Sascha Jacobinoff, re-engagement with Chaminade Club, Brooklyn; April 1, Sascha Jacobinoff, Blackstone Theater, Chicago.

Nicolay's Greek Songs Win Warm Applause

Even in this busy season of unique recitals, that of Constantin Nicolay, which took place in Aeolian Hall, New York, on April 7, attracted much interest. Mr. Nicolay possesses a bass voice of unusual power and marked dramatic ability. His program included a number of Greek folksongs and these unusual numbers, sung by a Greek, were naturally the object of much attention.

"His delivery of the folksongs was of interest, as he imparted to them good rhythm and intelligent feeling," declared the New York Sun, which also spoke about his "powerful voice" and said that his audience "evidently found genuine enjoyment in the concert." According to

CONSTANTIN NICOLAY,
Greek bass.

the Evening World, "The varied program interested a large audience and Mr. Nicolay won warm applause." The Evening Journal characterized Mr. Nicolay as "a high basso, with a powerful voice, who sang everything with great dramatic fervor. His Greek folksongs proved exceptionally interesting." The statement of the Globe was as follows: "Constantin Nicolay, a Greek bass, who has appeared here successfully in performances by the Campanini operatic forces, gave a concert in which he sang besides opera airs several Greek songs. Mr. Nicolay possesses a strong and flexible voice, and if his singing of the opera airs lacked somewhat in finish, it had plenty of spirit and punch." Mr. Nicolay's Greek songs were especially interesting."

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"Dignified and of calm, commanding presence, Dr. Kunwald proved himself, when at the head of his own forces last night, to be a leader of fine ability generally."—New York Sun.

Mrs. MacDowell's Active Season

Mrs. Edward MacDowell, widow of the great composer, is finishing highly successful season, which began last September and will not end until May. As is well known, Mrs. MacDowell contributes the receipts from these recitals to the maintenance of the MacDowell Colony at Peterboro, N. H. She has found wide support in this worthy endeavor. Although Mrs. MacDowell is a woman of frail physique, her energy and philanthropical ambition have carried her successfully through the busy

season she is just closing. Following is a list of her engagements this winter:

September 27, Alton Bay, N. H.; September 29, New London, Conn.; October 14, White River Junction, Vt.; October 23, Cleveland, Ohio; October 24, Oberlin, Ohio; October 25, Painesville, Ohio; October 26, Mansfield, Ohio; November 4, Mount Vernon, Iowa; November 9, Youngstown, Ohio; November 14, Auburn, N. Y.; November 17, Conneaut, Ohio; November 21, Cincinnati, Ohio; November 23, Pittsburg, Kan.; November 27, Independence, Kan.; November 28, Little Rock, Ark.; December 9, Lawrence, Kan.; January 12, Sweet Briar, Va.; January 13, Hollins, Va.; January 23, Corsicana, Tex.; January 26, Ft. Worth, Tex.; January 27, Denton, Tex.; January 29, Taylor, Tex.; February 2, Wichita, Kan.; February 5, Topeka, Kan.; February 10, Omaha, Neb.; February 15, Sioux City, Iowa; February 19, Winnipeg, Man., Canada; March 1, New York City; March 19, Passaic, N. J.; March 21, Detroit, Mich.; March 29, Washington, D. C.; April 14, Troy, Ala.; April 20, Birmingham, Ala.; Biennial Federation of Musical Clubs; April 23, Warren, Pa.; April 28, Jamestown, N. Y.; April 30, Sayre, Pa.; May 2, Poughkeepsie, N. Y.; Vassar College.

Frederick Gunster
TENOR

Brooklyn (N. Y.) Daily Eagle.—“The perfect enunciation of Frederick Gunster made his singing especially enjoyable, and his tone was clear and well placed. His voice has a beautiful, lyric quality. His numbers were received with enthusiasm.”

Management: Haensel & Jones, Aeolian Hall, New York

Artist-Pupils of Walter Allen Stults

Among the numerous professionals working under the direction of Walter Allen Stults, well known basso and vocal instructor of Chicago, none is meeting with more pronounced success than the promising young baritone, Harold Dale Saurer. Following is a partial list of the March, April and May engagements booked for Mr. Saurer, who, in addition to being soloist in the Evanston First Baptist Church, is also in charge of the musical department of the Fisk Agency. March 29, “Oliver to Calvary,” Rogers Park; March 31, concert before the Catholic Woman’s League in Assembly Hall, Fine Arts Building; April 2, concert at Englewood Woman’s Club; April 10, recital at Bluffton, Ind.; April 17, “Creation” at Arkadelphia, Ark.; April 26, “Elijah,” at Amarillo, Texas; May 6, “Cross of Fire,” at Charles City, Iowa; May 7, “St. John’s Eve,” at Osage, Iowa, and shortly thereafter “Rose Maiden,” at Logansport, Ind.

Another young singer from this studio who is gradually making a place for himself is the tenor Herman Aschbaucher. Gifted with a ringing voice of fine quality, coupled with a well developed singing instinct, this young man’s services are much in demand. During the present school year he has to date filled the following engagements:

September 27-28-29, holiday services at Bethel Temple; December 14, Englewood Sunday Evening Club; December 19, “Messiah,” Fullerton Avenue Presbyterian Church; December 24, “Bethlehem,” Wilmette M. E. Church; January 22, “The Christ Child,” at Osage, Iowa; February 6, Kenilworth Men’s Club; February 18, Englewood Sunday Evening Club; February 25, Wilmette M. E. Church; February 28, Melodia Chorus at Englewood Masonic Temple; March 24, concert, Evanston Woman’s Club; March 27, soloist with Melodia Chorus at Barbee Hall; March 28, “Oliver to Calvary,” Rogers Park Episcopal Church; March 29, recital, Northwestern University. Future bookings are as follows, viz.: April 1, “Crucifixion,” Kenilworth Episcopal Church; April 6, “Crucifixion,” Wesley M. E. Church, Chicago; April 13, concert, J. Sterling Morton High School; April 27, concert, Des Plaines High School.



META REDDISCH,
As Lucia. (By the Dominican artist, Mendoza.)

TO META REDDISCH

By Major Henry Davis, in Command of Land Forces,
United States Army, San Pedro de Macoris,
San Domingo, March 20, 1917

Not only does the voice allure and charm us with its soul, But vision, too, is quite entranced and makes each moment roll
Away, but all too quickly, when beneath your witching spell
We gaze and feel enchanted with things we know but cannot tell.

Dear lady of the golden voice, our hearts are not our own,
For you have stolen them away. Alas! we are alone!
May every day but serve to help, and all the world to greet
The lady of the wondrous voice; our hearts are at your feet.

Katharine Goodson in Java

The following letter has been received from Emil Bucker, manager of the Katharine Goodson tour in Java; the many friends of this popular artist in America will read with real pleasure and interest, though certainly not with any surprise, of her having added one more country to the many where she has already been acclaimed as one of the greatest living pianists.

The Editor, *Musical Courier*:
I write to you to put me on your list of subscribers and to send me a copy of the *MUSICAL COURIER* each week to the above address; I enclose money order for \$6.25 in payment of one year’s foreign subscription.

I take this opportunity of informing you of the wonderful and instantaneous success achieved here in Java by the famous pianist, Katharine Goodson, so well known to your American public.

I had the pleasure of meeting her in New Zealand and was fortunately able to persuade her to come to Java for a short series of concerts. She has already played three recitals within eight days in my Simpang Theater to sold out houses, besides two recitals in country towns near here. As you doubtless know, the Dutch people, of whom our European population chiefly consists, are extremely critical and musical and highly appreciative of the best in music and art generally. Katharine Goodson is the first world-famed pianist who has been brought here for a tour of piano recitals, though I have managed many concerts with two or more artists with very successful results. Her tour, as far as it is at present arranged, includes Soerabaja (three recitals), Malang, Medan, Kediri, Solo, Djoko, Salatiga, Semarang (two), Pekalongan, Tegal, Cheribon, Batavia (three), Buitenzorg, Soekaboemi, Bandung (two), and Garoet; a return will then be made through the principal towns coming east, and a farewell! recital be given at my Simpang Theater in Soerabaja, where Mme. Goodson commenced her tour.

Yours very truly,
E. BUCKER.

Richard Hageman of Dutch Descent

Richard Hageman, though an American citizen for many years past, has been and is still pursued by the accusation of being a German. As a matter of fact he has absolutely no German blood in him. His father was a Dutchman and Mr. Hageman himself was born in Holland, though he came here as a young man. His mother was a Russian. Nowadays he is extremely busy, between his various professional activities as accompanist and coach, and the preparations which he is making for his summer season as operatic and concert conductor at Ravinia Park.

Skovgaard Routing for Two Weeks

Last week, Skovgaard, the Danish violinist, and his company appeared in the following Colorado and Utah cities:

April 9, Grand Junction, Colo.; April 10, Price, Utah; April 11, Mt. Pleasant, Utah; April 12, Manti, Utah; April 14, Richfield, Utah.

This week their bookings will bring them to Idaho and Washington:

April 16, Rexburg, Idaho; April 17, St. Anthony, Idaho; April 19, Walla Walla, Washington.

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Director Morris Gabriel Williams Is Deserving of Much Credit

On April 2 the Apollo Club of Erie, Pa., directed by Morris Gabriel Williams, gave its second concert of this season before an audience which filled Masonic Hall. Christine Schutz, contralto, appeared as soloist. The Apollos sang "Martyrs of the Arena" (De Rille), "On the Banks of Allan Water" (old English), "Lady Chloe" (Southern melody), "Route Marching" (Stock), "Victory" (Protheroe), and "Pilgrims' Chorus" (Wagner). All were excellently rendered, but the outstanding feature was "Route Marching," which it was necessary to repeat. A great deal in this number depends upon the accompaniment, for which credit must go to Isabel Patterson, whose excellent work here, as well as throughout the program, was a feature of the concert. Another delightful feature was the quartet, "Mighty Thor" (Donizetti), which was sung splendidly by Messrs. Johnson, Blansky, Williams and Horn. Miss Schutz, who was heard in Erie for the first time, won her audience at once with her sympathetic rendition of "Mon Coeur s'ouvre à ta voix," from "Samson and Dalilah" (Saint-Saëns), and her other numbers were equally well received. All credit for the success of this concert must go to Morris Gabriel Williams, the director of the Apollo Club, for the excellent training he has given it.

Mr. Williams is preparing the Apollo Club for its participation in the May Festival, which takes place May 7, 8, 9, and he expresses great satisfaction with the progress it is making.

Torpadié's Boston Success

Greta Torpadié has just returned to New York from Boston, where she gave her first song recital in that city. It is of interest to quote from the lengthy review which Mr. Parker wrote for the Boston Evening Transcript:

Before Greta Torpadié had opened her lips in song at her first recital in Boston at Jordan Hall yesterday afternoon, her presence had commanded her. She is pleasurable young; tall, slender, of graceful carriage; at modest ease with herself, her audience, and, necessarily, with such an accompanist as Mr. von Bos, when she takes her place in the jog of the piano; intent of glance, comely of feature—distinctly a singer of personal charm, the cool, still, clear charm of the North. Before she had proceeded far in that same recital, she had proved herself also a singer of no small skill, security, intelligence and sensibility, worthy of the ministrations of Mr. von Bos, profiting by his counsels and by those of other elect of the concert room who have interested themselves in her. Her voice is a clear and supple soprano, even, bright, resonant and sensitive, a voice limpidly susceptible to whatever color she may lay upon it. The rudiments of song, even in the exactions which Sibelius and other composers of her pieces imposed, are now second nature to her. In intonation she rarely slipped, and then when she was comparatively at her ease; she takes intervals cleanly; she forms tones roundly and purely; the singer by intuition as well as by the practice that trains and poises instinct speaks out of her.

Her voice is admirably trained. The high notes are soft and pure in quality. She sings with the utmost resourcefulness, with a poise and command of varied expression worthy of an older artist. Her excellent training is seconded by intelligence, insight and an

emotional nature. Miss Torpadié is skillful in her control of breath. Her phrasing is finished, her diction in English, French and German above reproach.—*Boston Herald*.

Few singers have made such a favorable impression on their initial recital. Miss Torpadié's voice is especially pleasing. The singer makes the most of fine vocal training, has keen appreciation of the possibilities of her numbers, and a most pleasing stage presence.—*Boston Traveller*.

She is a lyric soprano of agreeable and above all of distinctly pleasing and expressive quality.—*Boston Globe*.

Canadian Triumph for Zoellner Quartet

The Zoellner Quartet recently toured Canada with such success everywhere they appeared that reengagements of the Four Zoellners have been requested in each city which heard them. The following are some of the press notices:

The most striking feature of their performance was the refinement and delicacy of the ensemble. They play for the sake of bringing each separate beauty of the best music into prominence with no affectation or attempt to thrust individual personality upon their listeners. The perfect unanimity and sympathy with which they play and their impeccable technic place them on the highest level as a quartet.—*The Vancouver World*.

To listen to a record by the Zoellner quartet on the phonograph is always a pleasure but to have that record made on one's own personal tympanum, by the living performers, before one's own eyes is a still greater delight. Unaffectedly they gave us the perfection of the music that is produced from strings. Prodigious labor must have been gone through to produce that perfection. They gave us the severely classical in such a way that I wished for all the musical friends I have known in my life to be there.—*The Daily Province, Vancouver, Canada*.

The recital of the Zoellner String Quartet in McDougall Auditorium last evening was one of the finest musical offerings of its kind ever given in Edmonton. Absolute pitch was maintained all through the performance and it is one that will live in the memory of the Edmonton audience many a long day.—*Morning Bulletin, Edmonton, Canada*.

The Zoellner String Quartet gave intense delight to a splendid audience at the Al Azhar Temple last evening. Their program was delightful in character, and the charm of their ensemble work together with their exquisite shadings and interpretations carried the audience into wild enthusiasm. Many encores were demanded and given.—*Calgary Daily Herald, Calgary, Canada*.

The enthusiasm of the audience last evening over the distinguished Zoellner Quartet was caused by the wonderfully skillful technic and finished workmanship displayed by the artists. The splendor of the combination seemed the rarer when it was remembered that the members of the quartet belong to one family. The players achieved dynamic effects so faultless that it seemed as though one mind directed all the strings.—*The Leader, Regina, Canada*.

The Zoellner Quartet gave a wonderful concert last evening. We have rarely heard at Quebec more distinguished musicians than the members of this quartet and the repeated applause by the audience proved that they fully appreciated the perfection of their playing.—*L'Evenement du Quebec, Quebec, Canada*.

E. E. Treumann to Teach This Summer

Edward E. Treumann, the well known piano pedagogue, will remain in New York during the coming summer and devote part of his time to teaching.

Mr. Treumann will give a recital at his beautiful studio,



MARCELLA CRAFT,
On top of Mt. Roubidoux, Riverside, Cal., at the annual Easter celebration, 1917.

1042 St. Nicholas avenue, New York, about the middle of May, on which occasion a number of his advanced pupils will appear.

Margaret Taylor's Art Admired in Baltimore

Margaret Taylor, soprano, appeared as soloist for the Gamma Phi Beta sorority at their national convention in Boucher Auditorium, Baltimore, on Monday, March 26. Her numbers were: "Un bel di" from "Madame Butterfly," Puccini; Woodman's "Open Secret," "A Messenger," La Forge; and "Deep River," by Burleigh. Mrs. Taylor's art was greatly admired. She received much applause and many recalls, and responded with "Love's on the High Road," by Rogers.



GUESTS AT THE DINNER, GIVEN BY E. B. KLINE, WELL KNOWN NEW YORK CAPITALIST AND MUSIC PATRON, IN HONOR OF EDDY BROWN, IN THE CRYSTAL ROOM OF THE HOTEL RITZ-CARLTON, FOLLOWING THE VIOLINIST'S FAREWELL NEW YORK RECITAL OF THE SEASON AT CARNEGIE HALL, THURSDAY EVENING, MARCH 29.
(Seated, left to right): L. T. Gruenberg, Sam Franko, J. Brown, Ernest Hutcheson, Rubin Goldmark, Eddy Brown, Mrs. J. Brown, E. B. Kline, Mrs. E. B. Kline, Emily Gresser. Second row: Mrs. Gustav Saenger, Mrs. Walter Fischer, Henry Durlach, Mrs. Henry Durlach, Lena Kline, Mrs. Eddy Marks, Mrs. W. H. Clark, W. H. Clark, Mrs. Otto Frank, Otto Frank, Mrs. L. T. Gruenberg. Third row: Gustav Saenger, Walter Fischer, William Murray, Eddy Marks, Miss Barth, J. H. Bacon, Mrs. J. Albert Riker, Merced de Pisa, Roger de Bruyn, J. Albert Riker. Seated (on the floor): Mrs. Ernest Hutcheson.

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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

Wants to Be an Opera Singer

"My daughter, a young girl of sixteen, has a beautiful voice of wide range; she can imitate many of the best singers even to their exact tones, expression and all the individual touches of the artist whom she is studying. She is not a good student and does not know any language excepting English. Can you advise me what I can do to get the best results for her in her ambition to become an opera singer?"

The question that you ask is a difficult one to answer, a hard problem to solve. In order to become an opera singer there is an immense amount of study necessary. Not only must there be lessons in singing, but the opera singer must be able to speak and sing at least three languages besides English. No vocal teacher would consider a pupil ready for opera until after six years' study, while ten years would be a far better preparation for the operatic work demanded at the present day.

As far as imitating others is concerned, I am afraid that this gift would be a drawback, and that all the mannerisms of the artists you mention would have to be unlearned and forgotten. A singer must have individuality and not copy any one. The singers you mention are all most successful in their careers, but each one has her own style of singing, entirely different from any other singer, and this must be the case with every student and artist—there must be a personality that distinguishes each. The only place where imitations are useful is on the vaudeville stage, but that is not an operatic career.

Does your daughter understand the amount of hard work that must be done—the study, the application that are necessary? Almost every waking thought must be given to what is a real life work. Would your daughter be willing to undertake this strenuous life, that must occupy so many years?

The income that you mention would not be sufficient to study and live upon in New York. The prices of competent vocal teachers range from \$6 to \$10 for a half hour lesson and two lessons each week would be the least that a teacher would consider, while three would be better. Many of the young women who are fitting themselves for the operatic stage take daily lessons. In talking with a teacher who has a number of pupils studying for opera, the writer spoke particularly about the amount of money required and asked if \$50 a week would be sufficient. She thought that the minimum upon which a girl could live and study singing, languages, acting, and that it would be sufficient only when the greatest economy was used. Listening to operas is also part of an education and must be counted as one of the expenses.

Are there not some good teachers in your state, near you, where your daughter could begin lessons both vocal and languages? In that way she might prepare for future instruction, saving part of her income to use later. It is, of course, desirable that a pupil should begin to study and continue to study with the same teacher, but when that is not possible, one must think of the next best thing to be done.

Find a teacher who knows and understands the pure Italian method of singing and who can teach it. But stop your daughter from imitating any one. The writer feels sure that if a competent teacher heard her sing, there would be many defects to criticise, for an imitation cannot equal natural, spontaneous singing.

It is with no wish to discourage you or your daughter, but with a very sincere desire to be of help and to place the conditions before you exactly as they exist, that these suggestions are made. It is a hard, uphill road, with many sacrifices; nor is the goal, once attained, an easy one to keep, but requires never ending diligence. As your daughter is not a good student, it seems she would have much to overcome.

Courses in Music for Teachers

During the winter there have been a number of inquiries as to where a course in music as taught in the public schools could be obtained—that is, teachers who wished to take up this work. It is therefore with pleasure, and in answer to those interested, that this announcement is made.

Yale University, New Haven, will be the first university to establish—in October, 1917—a special course for normal training in its music department; a course specially to prepare teachers for music work in the public schools.

Wants to Join Choral Society

"I have a good voice and can read music fairly well. Would like to join a choral society in New York City. Will

you kindly tell me if there is any society where a young man could become a member? I have excellent references."

Persons with good voices, and a fair ability to read music at sight, will be accepted as active members by the New York Oratorio Society. Full details can be obtained by application to William B. Tuthill, secretary, 287 Fourth avenue, New York City. There is also the Schola Cantorum.

Bracale Opera Company

"Will you kindly inform me in regard to the length of time the Bracale Opera Company will remain in Cuba and the approximate date of return to New York?"

The company will be in Cuba until June 1, and the season in Havana will be extended, if required.

Would Like to Sing Tenor

"A year ago my voice was a baritone and deep, and with a little practice this last month I found that I could sing as high as B sharp, whereas when I was taking lessons I could go no higher than F. Is it possible my voice could change like that? If it is possible that I could sing tenor now, I should like very much to take up singing again, and in this would be grateful if you could direct me to an authority in voice culture so that I may be satisfied to know whether my voice is tenor or not."

You are quite right to consult a reliable teacher, and the writer can refer you to the columns of the MUSICAL COURIER, where you will find the names and addresses of the leading teachers of New York. It would be best for you to write to make an appointment with a teacher, as they are all busy people. You, of course, understand that there is a charge for trying a voice, the same as if for a lesson. Teachers were so constantly called upon by irresponsible people to have their voices tried that so much time was taken away from their work it was found to be a necessary protection to make a charge for the time occupied. In trying the voice, there is no doubt that the applicant obtains useful information the same almost as if a lesson was given.

A tenor voice is of sufficient value to the possessor to make it worth while to spend a little money to prove that it is really one.

How Old Are They?

"Would you please tell me the ages of Billy Murray and Will Oakland and how long they have been singing? Also how I could obtain photographs of Billy Murray and Anselm."

If you will write to the "White Rats Actors' Union of America," 229 West Forty-sixth street, New York, you can obtain the information you desire.

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A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed to the Information Bureau, Musical Courier, 437 Fifth Avenue, New York, N. Y.

REVIEW OF NEW MUSIC

J. FISCHER AND BROTHER

Alice M. Shaw

Three songs: "To Go and Forget," "Waiting," "To the Unknown." These are pleasantly written songs in which smooth, easy flowing melody is joined to words expressive of pathos and sometimes tragedy. The composer has not attempted to express the pain of the poet but has put sun-shine in her music and made songs easy to sing and play. They ought to prove attractive to amateur singers and to teachers of singing.

G. SCHIRMER

George Gardner

"The Christian Passover," a cantata for church use during Holy Week and at other times, words selected from St. Mark and the music partly ancient and partly original, so arranged as to be of service to ordinary church choirs with but little rehearsal, and requiring only the accompaniment of the organ. This simple cantata is practical and attractive for the intended purposes.

Clifford Demarest

"Fantasie" for organ and piano. The composer of this effective work for an unusual combination of instruments has happily kept his music in a style suitable to the dignity of the organ and the brilliancy of the piano. The organ part has its appropriate contrapuntal passages, and the piano has the arpeggios and changing chords that come naturally to the pianist's hand. There ought to be an opportunity now and then for just such a work as this in some of the concert halls that have organs. The "Fantasie" is not church music, though it could be used on festive occasions in church, for it is free from dance rhythms. In style it is symphonic, not to say academic.

Mozart

Concerto in A, for violin and piano, edited by S. Franko, and with original cadenzas. This is a beautifully engraved and printed edition of a classical masterpiece which ought to be in the library of musicians. There is nothing to be said about Mozart's music at this late date, but it is well to call attention to this excellent reprint of a standard work. The concerto is in the Schirmer library collection.

C. Whitney Coombs

"The Conqueror," a sacred song with words by L. M. Wooley. This song begins very simply with a kind of accompanied recitative, but soon develops into a broad song which is telling for the voice and effective for the organ or piano. The violin obligato adds considerably to the musical interest, for it has an independent part of its own.

Sidney Homer

Three Scotch Poems Set to Music: "Auld Daddy Darkness," "Dinna Ask Me," "Cuddle Doon." These are all as simply melodious as possible and like folksongs, so far as the voice part is concerned. In the accompaniment the composer has written like a modern musician familiar with the concert room, and he has written piano parts that are free from that empty insipidity so frequently found in the accompaniments of folksongs. The songs are short and are suitable as encores.

NORDHEIMER COMPANY (TORONTO)

W. O. Forsyth

"On the Highway," a concert sketch for the piano. Apart from its musical qualities, this buoyantly spontaneous scherzo is a capital study in staccato and loose wrist, which ought to give it considerable vogue as an advanced teaching piece. It has a definite melody with a kind of grim humor, and it works up into a brilliant climax that will make it effective in the concert room.

JOHN CHURCH COMPANY

Axel Raoul Wachtmeister

"Redowa," a Polish dance, for cello and piano. This is a concert piece demanding considerable execution. It has the lilt and character of the dance, and it should be effective.

"Fantasietta," for violin and piano. This little fantasy is by no means easy for the violinist, who must have considerable bow technic. The piano part is brilliant, but not so

difficult. Together the two instruments make a duet that is quite unconventional.

Three recitations to words by Laurence Hope: "Before the Dawn," "The Famine," "Song of the Colors." Axel Raoul Wachtmeister has written picturesque music to accompany the reciter, and he describes in the vague language of tones the changing sentiments of the poet's verse. The words are adaptations from the Hindu, and the Oriental imagery lends itself well to the accompaniment of musical sounds which are only to be half heard while the reciter delivers the words.

Christine Langenan, Bohemian Soprano,
to Include Russian Songs on Her
Boston Recital Program

Christine Langenan, who made her New York recital debut at Aeolian Hall, will make her first Boston appearance April 23 in the afternoon at Jordan Hall with Coenraad v. Bos at the piano. Her program will comprise songs in German by Schubert, Schumann, Franz, Liszt, Brahms, Hugo Wolf, Weingartner, H. Spieler, Goldmark and Berger; furthermore, songs in the Russian language by Tschaikowski and Gretchaninoff; in French by Chausson and in English by Rummel and Woodman.

Before her appearance in Boston the artist, who is under the Concert Direction Hugo Boucek, 30 West Thirty-



CHRISTINE LANGENAN,
Bohemian soprano.

sixth street, New York, will be heard at the Bethlehem Steel Company Festival on April 18 at Lebanon, and April 19 at Harrisburg, Pa., under the direction of A. M. Weingartner. Mr. Boucek announces that many dates have already been secured for the season of 1917-1918 and others are pending.

Martinelli Mistaken for Paderewski

An almost unimaginable case of mistaken identity occurred in the semi-gloom of a Metropolitan dress rehearsal the other day when Giovanni Martinelli, the Italian tenor of the Metropolitan Opera Company, was mistaken for Ignace Paderewski. It was a devotee of music who had found her way into the hall who made the mistake. The fact that she was a very young woman explained the mistake, for love of music is often as blind as love itself.

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RECOLLECTIONS OF RUBINSTEIN
AND HIS ART

By Matilda Rudorf

[Mme. Rudorf, the writer of the accompanying article, explains that she wrote it because of a remark in a recent issue of the Musical Courier which she felt to be derogatory to the fame of Anton Rubinstein. It is timely for the present generation to be told a few things about a great pianist and a good composer who deserves to be remembered more frequently than is the case at the present time.—Editor's Note.]

Anton Rubinstein was born November 30, 1830, in Bessarabia, and died at Peterhof, near St. Petersburg, November 29, 1894.

He and his brother Nicholas were excellent pianists, but the elder brother attained worldwide fame.

Rubinstein resembled Beethoven in the shape of his head and his flowing hair. He was of medium height, robust physique, and his hand has been compared with a lion's paw.

Being of an emotional nature, he sometimes played like an angel, but at times quite the reverse. It is notorious of him that in the warmth of public performance false notes were liable to occur. However, when I heard him no wrong tone marred the beauty of his playing.

The management had wisely provided two Bechstein concert grands in case Rubinstein should rend the strings of one instrument. I remember especially his interpretation of the "Erlking," by Schubert-Liszt, which he did with titanic power. One thought to hear a whole orchestra. None of his many imitators and no pianistic stars of our time could approach the Rubinstein interpretation of the piece. Every other composition which the master touched also became a wonder work under his fingers.

He was an ideal interpreter of Beethoven as well as of Chopin. His own rapturous comments on Chopin illustrate strikingly his deep sympathy with the great Polish composer.

Rubinstein said of Chopin: "He is the pianoforte bard, he is the pianoforte rhapsodist, the pianoforte mind, the pianoforte soul. Whether the spirit of this instrument breathed upon him or he upon it—how he wrote for it I do not know; only an entire going over into the other world could call such composition to life. Tragic, romantic, heroic, dramatic, fantastic, soulful, sweet, dreamy, brilliant, grand, simple—all possible expressions are found in his compositions. He was indeed the very soul of the pianoforte."

I had the choice of three recitals. Beethoven, Schumann, or Chopin, when Rubinstein visited Dresden again. I selected the last one. His rendition of some of the preludes, études, nocturnes and ballads were truly revelations—the communion of one genius with another. The memory of his interpretation of the C minor nocturne, op. 48, is almost sacred to me. I profited volumes from hearing this master play.

I had the privilege to hear also Rubinstein's operas, "The Macabees" (with Marianne Brandt) and his sacred opera, "The Tower of Babel." The latter made the deeper impression on me. Rubinstein came from St. Petersburg to Dresden to conduct his work. I hope that some day this fine opus will be taken up by American choral societies.

A genius like Rubinstein belongs to the world. May my sketch assist to emphasize the treasures he left to humanity.

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Jan. 22, Calgary	Mar. 11, Oakland	Apr. 15, Denver
Jan. 29, Vancouver	Mar. 18, Stockton	Apr. 26, Lincoln
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Anthony Carlson is a singer whose art is of such caliber that his success with his audience is immediate and lasting. He thrills his hearers by the mere beauty of his tone, which is big, full, sonorous and penetrating. Added to this natural gift, he possesses a wealth of highly artistic vocal equipment, a widely varied repertoire and a sterling musicianship which gives to his interpretations that depth of feeling which cannot be learned by rote but must necessarily be the outpouring of genuine artistic emotion.

Carlson is a bass. He has a large personality, a big manliness well calculated to support the bigness of his voice. His singing shows a very thorough schooling, his manner is earnest and sympathetic, and he has an impressive breadth of style. His voice has the characteristic bass quality, is flexible, and capable of the most delicate degrees of shading. His success is attested to by many favorable press criticisms, a few of which are appended:

Immediately after the successful recital given by Anthony Carlson at the Salt Lake Symphony Orchestra closed arrangements with him by which he is to be the soloist of the next symphony concert. Mr. Carlson's success was so emphatic that the orchestral managers felt sure he would prove a big drawing card and delight their patrons.—Salt Lake City News.

If Anthony Carlson . . . received as much pleasure from the evening as did the audience, then, indeed, he must have felt gratified. Too great praise can hardly be given. . . . Few have given the entire satisfaction that was experienced. Anthony Carlson has a voice that has been trained and perfected until there is not a harsh note in it. But the most distinguishing feature is that Mr. Carlson has what many world-known artists lack—the ability to feel and make others feel. This claim of this power was shown in the "Erl King," . . . in which the singer swept the imagination in the wake of the Erl King and the child until that breathless moment when "the child was dead!" Pleasure was added by the fact that Mr. Carlson's enunciation was perfect. Mr. Carlson was repeatedly encored and responded each time with a graceful number that made one desire more.—Salt Lake City Tribune.

Mr. Carlson has a rich, full and expressive voice. His program was selected with rare taste. . . . His every



ANTHONY CARLSON.

appearance was greeted with a warm recall. . . .—Salt Lake City News.

Carlson has a full, true, melodious voice, full of vitality. . . . It is a sympathetic voice.—Denver Times.

Mr. Carlson has a rich, beautiful voice, and his musical sense is one of his principal assets. The selection of his program shows his musicianship because no one would otherwise attempt to cope with such difficulties as many of his numbers involved.—Chicago Leader.

Mr. Carlson sang . . . with the authority of understanding and proved himself an artist of first caliber.—Los Angeles Graphic.

A voice of magnificent timbre and an almost Wuliner sense of interpretation . . . and to say that any man even approaches the same exaltation of interpretation is to pay him a great compliment; and that, in all sincerity, is what we must say about this tall young German—or Dane, or whatever he is—with the Wotan voice and the rock hewer face.—Los Angeles Times.

Vocally it would be difficult to find his superior anywhere.—Los Angeles Examiner.

He is an artist of broad culture, gifted with genuine musical feeling.—Los Angeles Express.

The Fiqués Win Favor

Carl Fiqué and Katherine Noak-Fiqué appeared as soloists at a sacred concert given on Friday evening, April 6, at Zion Lutheran Church, Brooklyn. Mr. Fiqué opened the program with a fine rendition of the adagio from Schubert's symphony in C, for organ and for the closing number played Bach's adagio and chorale.

Katherine Noak-Fiqué, as always, charmed with her artistic singing of "Prayer" by Wagner. The Zion Church choir, under the able guidance of Mr. Fiqué, sang "God Be Merciful," Weber, and an ancient Lutheran melody arranged by Taubert.

The Cherniavskys' Busy Summer

The Cherniavsky Trio, composed of the brothers, Leo, Jan and Mischa Cherniavsky, whose concert tours have taken them through practically all of the civilized world, sailed on March 14 from Vancouver, B. C., for Honolulu, where they were booked for several concerts, before departing for a nine weeks tour of New Zealand, which tour includes forty-five concert appearances. From New Zealand, these artists go to Australia where they are booked for eighteen concerts before returning to this country and a transcontinental tour which opens on the Pacific Coast on October 1.

land, these artists go to Australia where they are booked for eighteen concerts before returning to this country and a transcontinental tour which opens on the Pacific Coast on October 1.

"When Mary Plays the Harp"

It was at the concert of the Rubinstein Club, Mrs. William Rogers Chapman, president, on February 20, that Mary Warfel's playing so attracted one of the foremost American poets that he wrote and dedicated the following to her:

WHEN MARY PLAYS THE HARP.

O Jute; Apollo's golden hair,
She softly strums a pensive air,
The soul of art is nestled there,
When Mary plays the harp.

The moment—a delightful calm—
Repose of spirit and the balm,
The waft of fear from tropic palm,
When Mary plays the harp.

The notes like liquid pearls appear,
The Pan and Thor awake in fear
From ancient slumbers of the year,
When Mary plays the harp.

Each mellowed fern and sylvan glade
Untold a portal God had made
A fane—with artistry arrayed—
When Mary plays the harp.

A field of daisies laughing gay,
And nymphs and fairies make essay
In one grand gladsome roundelay,
When Mary plays the harp.

Such crimson sunsets as one sees;
Such purling streamlets through the leas
And Edolian ecstasies,
When Mary plays the harp.

Perchance a cluster of sweet peas;
May be a bouquet of heartsease;
What'er the flower, 'tis sure to please,
When Mary plays the harp.

In halls of gay with wealth festooned,
She gently sits with harp attuned,
While I should rather be marooned
With Mary and her harp.

The mockingbird, the nightingale
With silvered throat and feathered tail,
Would join my plaintive voice in hail,
When Mary plays the harp.

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Hans Hess, a Busy Teacher and Solo Artist

For several years Hans Hess, the well and favorably known cellist of Chicago, has maintained a spacious private studio at his residence there, teaching a large class of students and preparing his recital and concert programs. So great has been the demand on his time at the American Conservatory of Music, where he has been connected for several seasons, that Mr. Hess has found it necessary to give up his private studio and after the first of May will teach exclusively at the Conservatory. Each year his class has shown a steady increase and this year it is three times



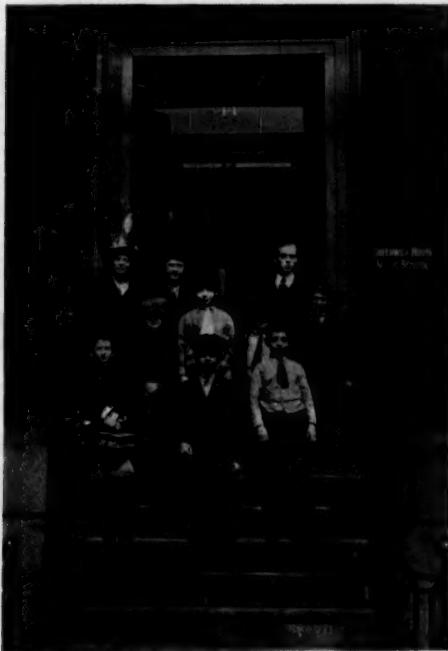
HANS HESS' SPACIOUS PRIVATE STUDIO.

as large as last season. Several of his students are active professionally and are winning much success. Among these is Annie Slack, who is at present making an extensive tour under the management of the Redpath Bureau.

Nevertheless, Mr. Hess does not devote his entire time to teaching, and his work as a concert and recital artist has not been neglected. He is constantly in demand in that capacity and this season has been especially active. On Easter Sunday, April 8, Mr. Hess was soloist at St. Luke's Presbyterian Church of Evanston, Ill.; April 16, he participated in a program at St. Paul's parish house, and the Mozart Club of Madison Wis., has engaged him for a concert on April 20.

Perfield Class at Music School

The accompanying picture shows (from left to right) Effa Ellis Perfield, and Anna Knecht and Russell Levy, both representative teachers of the Effa Ellis Perfield Pedagogy. The children are members of the violin class of the Greenwich Settlement Music School of 44 Barrows street, New York. Mrs. Perfield and her normal teacher, Mildred Haire, have charge of the class work at the



A GROUP OF GARY SCHOOL PUPILS (six to ten in class), TAKEN ON THE STEPS OF THE GREENWICH MUSIC SCHOOL. EFFA ELLIS PERFIELD (left) ON THE LAST ROW.

school. The former teaches two classes of violin students on Wednesday morning and a large class of girls, Wednesday afternoon. Visitors are not admitted to these classes, but an opportunity will be given to all those who may be interested in seeing the remarkable results achieved by the Perfield method, on Monday evening, May 7, at the Greenwich Settlement Music School. Upon this occasion Mrs. Perfield will give an open lesson to the combined classes of all of the teachers. Parents and teachers are welcome. All the pupils in the school are required to take the pedagogical course along with their regular private piano or violin lessons.

More Press Praise for the Danish Violinist, Skovgaard

The appended eulogies attest of the success of Skovgaard, the Danish violinist, in Kentucky and Tennessee:

It was a delighted audience that heard the concert given last night at Union Tabernacle by Axel Skovgaard and his company of

brilliant musical artists. The famous violinist—you might call him the great Dane, by reason both of his physique and his genius—had arranged a program that was pleasing to all tastes; and so lovers of classic music united in pronouncing the entertainment a rare treat. Mr. Skovgaard has been called the "Paderewski of the bow," and is gifted with temperament and imagination, as well as wonderful technical skill, and his interpretation carries a magnetic appeal. He is a real virtuoso, an artist of the highest rank. Mrs. Skovgaard is not only a splendid piano soloist but has musical culture and sympathy which make her an ideal accompanist.—*Daily Kentucky New Era*, Hopkinsville, Ky., March 3, 1917.

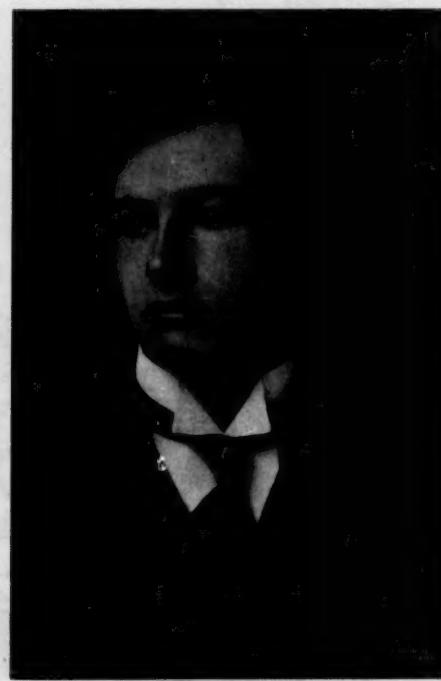
The entertainment furnished by the New York Metropolitan Company at the Majestic Theater Thursday evening was greatly enjoyed by a splendid and appreciative Johnson City music loving audience. Skovgaard, the Danish violinist, proved himself a real revelation to everyone and furnished music of such a nature that it appealed to all. The other members of the company, Susan Emma Drought, Mildred Haynes, Mary Maiben Allen, Aubrey N. Engle and Alice McClung Skovgaard, each proved popular with the audience and they were frequently applauded. Mrs. Skovgaard is a brilliant pianist and the singing of the other members of the company was of the highest order, making the entertainment one of real worth and interest.—*Johnson City (Tenn.) Staff*, February 16, 1917.

Albert Stoessel's Artistic Growth

Although unaccompanied by the usual glitter and glamour, Albert Stoessel's career has been one of steady growth and remarkable achievement. Since his return from Europe some twenty months ago, the young violinist has appeared with notable success in many of the more important American cities. His debut in this country occurred in the fall of 1915 at one of the Copley-Plaza musicales, Boston, when both press and public immediately acclaimed him an artist of the highest ideals and caliber. This concert was followed by many other important appearances in the East and Middle West, including an engagement with the St. Louis Symphony Orchestra, joint recitals with Pasquale Amato, Marcia van Dresser, Arthur Shattuck and others, in addition to a large number of individual recitals. As a result of these concerts, Mr. Stoessel has a large scrapbook of remarkable press notices, which very well account for his rapid rise in the estimation of both the connoisseurs and the general public.

Another factor of Albert Stoessel's musicianship is his exceptional talent for composition. Being a violinist, he has sought, naturally, to express himself through that medium, and his pieces, recently published, have been pronounced by critics as among the best of their kind produced in the last few years. A cycle of his songs, which won the prize offered by the Art League of St. Louis, demonstrates that he can write as well in other forms.

Besides concert work and composing, Mr. Stoessel has found time to do considerable teaching at his Boston



ALBERT STOESSEL.

studio, as well as to devote himself to a scientific study of the technical problems pertaining to the violin. Last fall, also, he became identified with the Copeland-Stoessel-Hadley Trio, an organization which, from an artistic viewpoint, ranks among the foremost of the day.

In all his concert work, Mr. Stoessel has had the assistance of his charming sister, Edna Stoessel, whose unusual pianism has been more than an embellishment to her brother's playing. Miss Stoessel studied with Alberto Jonas and Heinrich Barth in Berlin and with Helen Hopekirk in Boston.

The following are some press comments on Mr. Stoessel's work, gleaned at random from his scrapbook:

It was a gallant and gladdening performance.—*Boston Transcript*.

Albert Stoessel is a remarkable artist.—*Rotterdam Courant*.

The cadenza was an exhibition of soulful power, reminding of Ysaye's bigness of tone and breadth of bowing.—*St. Louis Globe-Democrat*.

He is one of the most gifted of the young violinists.—*Berlin Vossische Zeitung*.

He played Beethoven's romance in G with the concentration of a prophet delivering a new-old message of faith and beauty to humanity.—*Reedy's Mirror*.

He can play music of the eighteenth century with all due repose and beauty of tone, and he can turn to modern music, with its color and poignancy, and do it justice in a characteristic manner.—*Boston Post*.

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MINNEAPOLIS

Florence Macbeth Wins Fresh Laurels With the Minneapolis Symphony—Symphony Season Ends—
Dan Beddoe's Recital

New York Symphony Hailed—Philharmonic's Twenty-fifth Season—Oratorio Society Heard in "The Messiah"

The final concert of the fourteenth season of the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, was given at the Auditorium on March 30. The whole concert was a signal triumph for the orchestra. The program included "Bartered Bride" of Smetana, played with brightness and enthusiasm; the Kalinnikoff symphony No. 1 in G minor, a very appropriate work which was given a masterly reading; and Berlioz's "Roman Festival," which proved a happy ending for the season. The novelty for the evening was Carpenter's "Adventures in a Perambulator." This new work has been reviewed in other columns of the MUSICAL COURIER, so it is only necessary to chronicle the success of it here. There is no doubt about the real talent in the work and that there is real music being composed by Americans.

Florence Macbeth was the soloist. Her sweet high voice was charming in the extreme. Her selections were wisely chosen, and included the "Bell Song" from Delibes' "Lakmé" and "Charmant Oiseau" from David's "Pearl of Brazil" (this last with flute obligato by Leonardo de Lorenzo, first flutist of the orchestra). Miss Macbeth's technic is remarkable and her singing just as petite as she is. Enthusiastic applause greeted Miss Macbeth and she was forced to respond to double encores.

The final Sunday popular concert was given at the Auditorium on April 1 to a packed house (as usual) by the Minneapolis Symphony Orchestra. Mr. Oberhoffer chose a fine program to interest and instruct. The Schumann symphony No. 1 in B flat major (Spring) suggested the awakening of spring from the very first trumpet call. It was played with refreshing spontaneity and great care as to details. The suite from Bizet's "Carmen" gave great pleasure by Conductor Oberhoffer's fine reading. Clara Williams, local soprano, who has spent the winter in New York coaching with Oscar Seagle and caring for some of his large class, sang twice; the aria "Casta diva" from Bellini's "Norma" and "Ave Maria" from Bruch's "Cross of Fire." In both of these she showed that her voice and her art have broadened and deepened greatly during the year.

The program closed with Kaun's "Festival March and Hymn to Liberty," which so inspired the audience that all stood most of the time during its rendition. No greater tribute to America could be shown than the spirited playing of this number by an orchestra composed almost entirely of Germans. The season closed in a cloud of glory and all await eagerly the opening of the fifteenth season on October 21, 1917.

Dan Beddoe Scores With Elks Glee Club

Dan Beddoe, the popular New York tenor, has not visited Minneapolis for some years, so his reappearance

on March 29 as soloist with the Elks Glee Club was a joy to the large audience. His finest singing was the Handel recitative and aria, "Sound An Alarm," which he delivered in a finished manner, precluding all criticism. Mehul's "Vainly Pharaoh Attempts" was greeted with deserved applause. In his groups of smaller songs he was always the fine, discriminating artist. His voice is under perfect control and his enunciation adds much to its charm.

The Glee Club sang a whole program in a most exemplary way—the blending of the voices was very noticeable, and their phrasing especially commendable. Dr. Rhyss-Herbert is director. This in itself is an assurance that the club would sing every thing musically. Three compositions of Dr. Herbert graced the program and added interest to the program. Claribel-Coe's "Whispering Hope" brought out the best singing by the club. This was followed by a fine rendition of German's "O Peaceful Night." The thirty members of this club are to be congratulated on this concert.

Notes

A spring recital given by pupils from the class of Bernice E. Smith showed unusual merit and the large audience was appreciative to the last degree. Twenty-five little youngsters attacked the piano with every evidence of knowing what they were doing and Miss Smith may be justly proud of the music that they delivered on March 31.

The Minneapolis Junior Symphony Orchestra, under the able direction of Dr. Elmer W. Bunce, gave its final concert at the Calhoun Commercial Club, April 1. The thirty-five members of this organization have as their object the spreading of the gospel of good music, and so they play because they love it. During the program, the "Poet and Peasant" overture, Strauss' "Tales from Vienna Woods," Beethoven's symphony, op. 21, Wagner's "Tannhäuser" march, and other good music was well played. This orchestra is one factor in the eventual uplift of musical standards in this community.

New York Symphony Concert.

Edmund A. Stein and Richard J. Horgan brought the New York Symphony Orchestra here for a concert, April 2, with Walter Damrosch, director. This able body of players gave a magnificent reading of the Brahms D major symphony. The orchestra acquitted itself splendidly.

Efrem Zimbalist, soloist, made a deep impression with his reading of the Tchaikowsky concerto, with orchestral accompaniment. He was accorded an ovation which brought forth two extra numbers.

Philharmonic Celebrates Twenty-fifth Season

The twenty-fifth season of the Philharmonic Club was celebrated Easter Sunday at the Auditorium by giving Pierné's "Children's Crusade" with the 200 voices from the Philharmonic, 250 children's voices from the grade schools, the Minneapolis Symphony Orchestra with four soloists—Marie Kaiser, as Alice; Monica Graham Stults as Allain, Warren Proctor as the Narrator, and Royal Dadmun as the Sailor. Mr. Dadmun had a very short part which he sang well. The two roles of Alice and Allain were satisfactory. The burden of the solo work fell to the lot of Warren Proctor. This he sang with assurance, with a careful regard to tempo and to enunciation that placed

him still higher in the esteem of the Minneapolis public than he has ever been before, though he has appeared here a number of times and always successfully. The part for "four women" was sung by the Minnesota Ladies' Quartet (Mesdames Pratt, Wicham, Cook and Franch). The singing of the Philharmonic Club was excellent; the orchestra, adequate in all instances, but the best part of the chorus singing was done by the school children. These picked voices gave a demonstration that was a revelation. Always true to the pitch, every word distinctly pronounced and following the baton of Emil Oberhoffer as older singers are supposed to do, their ensemble was a great credit to Mr. Giddings, supervisor of music in the public schools.

Oratorio Society Sings "The Messiah"

The Minnesota College Oratorio Society of 300 voices gave its yearly performance of Handel's "Messiah" at the Auditorium, April 3. The chorus under the baton of Walter Hawkins gave a good account of itself; the organ support was adequately played by F. E. Peterson. The four soloists are very well known here—Leonora Allen-Lingquist, soprano; Rose Lutiger Cannon, contralto, and Albert Lingquist, tenor. They all sang their parts with enthusiasm, with artistic finish and good understanding. R. A.

Ernest R. Kroeger Plays Program of Own Works

The fifth and last of the series of piano recitals given by Ernest R. Kroeger, during the Lenten season, took place Tuesday evening, March 27, 1917, in Musical Art Hall, St. Louis. The entire program consisted of the pianist's own compositions. There was hardly a vacant seat in the hall. The applause was generous, but not at all in excess of the courtesies due the occasion. Mr. Kroeger has been giving these recitals each season for many years, and they are not so much appreciated by the public as they should be. Mr. Kroeger is a remarkable musician, and one of the best pianists in the country, and one of America's highly esteemed composers. He gives these beautiful concerts each year, quite unnoticed by the masses of our population and only faintly recognized by our musical public. This last recital was one of the most satisfactory concerts of the entire season, and the man who wrote the music and played it, bestowed upon those present new inspiration and devotion to musical art. The playing of Mr. Levy in the trio demonstrated the magnetism of a virtuoso, and only requires practice and experience to make him a concert artist. The cello part in the trio played by Mr. Clay, was also exceedingly well done. The program follows: Sonata in D flat, op. 40; five Oriental pictures, op. 64—"In the Rajah's Garden," "Nourmahal," "Dance of the Almee," "Hindu Song," "In the Light of the Naja-Kallu"; trio for piano, violin and violoncello, in E minor.

Gabriel, Not Chase

In referring to the expressed opinion of the New York Sun concerning the singing of Clarence Whitehill as Hans Sachs in the Metropolitan production of Wagner's "Die Meistersinger," the music critic on that paper inadvertently was named as William B. Chase. The gentleman who holds that position is Gilbert Gabriel.

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